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FRANCK

Les Éolides

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Les Éolides

Symphonic Poem

by

César Franck

Composed 1876

Revised and with a Foreword
by
André Coeuroy

Ernst Eulenburg Ltd., London
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FRANCK, LES EOLIDES

Les Eolides, symphonic poem for orchestra, was composed in 1876 ; in César Franck's complete production they range between " Redemption " and the Three Pieces for Grand Organ. They announce the style named by Vincent d'Indy as " Third Period " of the composer.

The idea was inspired by reading Leconte de Lisle's poetry. The aim was to paint the course of the light wind instruments with chromatic motives. This chromatic, being characteristic for Franck, appears from the beginning of the Allegretto vivo. The strings enter very softly with a light 3/8 rhythm. After a fugitive call of the clarinet, then of the oboe, the cello, which still more points out the initial chromatic, clarinet and oboe are inserted definitely into the orchestration. After some quick sixth chords the initial motive returns, this time in a flat minor. There the harp, cymbals and horn are introduced. The motive changes cannon-like between the instruments, passages alternating with arpeggi and syncopated rhythms. An interlude with thirds and fourths, the persisting chromatic of which soon forms a basis to the first theme, enters into a Tutti with wind and percussion. From there to the end the chromatic motive prevails, its construction being similar to that one of " Tristan ", but thoroughly different in psychological and accoustical regard.

Paris, July, 1929. *André Coeuroy.*

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C. FRANCK, LES EOLIDES

„Les Eolides", symphonische Dichtung für Orchester, wurden 1876 komponiert; in der ganzen Produktion von César Franck kommen sie also zwischen „Redemption" (Erlösung) und den Drei Stücken für große Orgel. Sie kündigen den Stil an, den Vincent d'Indy mit der Benennung „dritter Epoche" des Komponisten bezeichnet.

Der Gedanke wurde von der Lektüre des Gedichts von Leconte de Lisle hervorgerufen. Es handelte sich darum, den Lauf der leichten Winde mit chromatischen Motiven zu malen. Schon am Anfang des Allegretto vivo (A dur) erscheint diese echt Francksche Chromatik. Mit einem leichten $\frac{3}{8}$-Rhythmus treten die Streicher sehr leise ein. Nach einem flüchtigen Anruf der Klarinette, dann der Oboe, weiter des Cellos, welches die anfängliche Chromatik noch schärfer betont, verleiben sich Klarinette und Oboe dem Orchester endgültig ein. Einige hurtige Sextakkorde, und das Motiv des Anfangs kehrt wieder, diesmal aus As moll. Harfe, Becken, Horn kommen an die Reihe. Das Motiv wechselt kanonartig von einem Instrument zum andern; Läufe wechseln mit Arpeggios und synkopierten Rhythmen. Ein Zwischensatz mit Terzen und Quarten, deren beharrende Chromatik dem ersten Thema bald eine Unterlage bildet, führt ein allmähliches Tutti mit den Bläsern und den Pauken herbei. Bis zum Ende herrscht das chromatische Motiv, dessen Gefüge dem von „Tristan" ganz nahesteht, psychologisch und akustisch aber gänzlich verschieden angelegt erscheint.

André Cœuroy

Paris, Juli 1929

C. FRANCK, LES ÉOLIDES

Les Eolides, poème symphonique pour orchestre, ont été composées en 1876, c'est-à-dire qu'elles s'intercalent, dans la production de César Franck, entre *Rédemption* et les *Trois pièces pour grand orgue*. Elles inaugurent le style de ce que Vincent d'Indy appelle la « troisième époque » du compositeur.

L'idée à été donnée au musicien par la lecture du poème de Leconte de Lisle. Il s'agissait de décrire, en motifs chromatiques, la course des vents légers. Dès le début de l'*allegretto vivo* en *la* majeur, ce chromatique, très franckiste, se fait jour. Le quatuor à cordes entre très doucement sur un rythme léger à $\frac{3}{8}$. Après un appel fugitif de la clarinette, puis du hautbois, plus loin du violoncelle qui accuse encore le chromatique initial, clarinette et hautbois s'incorporent definitivement à l'orchestre. Quelques sixtes légères, et le motif du début est repris, mais en *la bemol* mineur. La harpe, la cymbale et le cor s'y ajoutent. Le motif passe en canon d'un instrument à l'autre; les gammes se mèlent aux arpèges et aux rythmes syncopés. Un intermède de tierces et de quartes légères, chromatique insistant auquel se superpose bientôt le premier thème, amène un *tutti* progressif où entrent les instruments à vent et les cymbales. Jusqu'à la fin persiste le motif chromatique, dont la structure est toute voisine de celle de *Tristan*, mais dont la signification psychologique et le retentissement auditif sont absolument différents.

André Cœuroy

Paris, juillet 1929

Les Éolides

César Franck
1822-1890

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№ 516

1º Solo
20
Ob.
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Vl.
Vla.
Vc.
smorz.
1º Solo
pp
1º Solo
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Cl.
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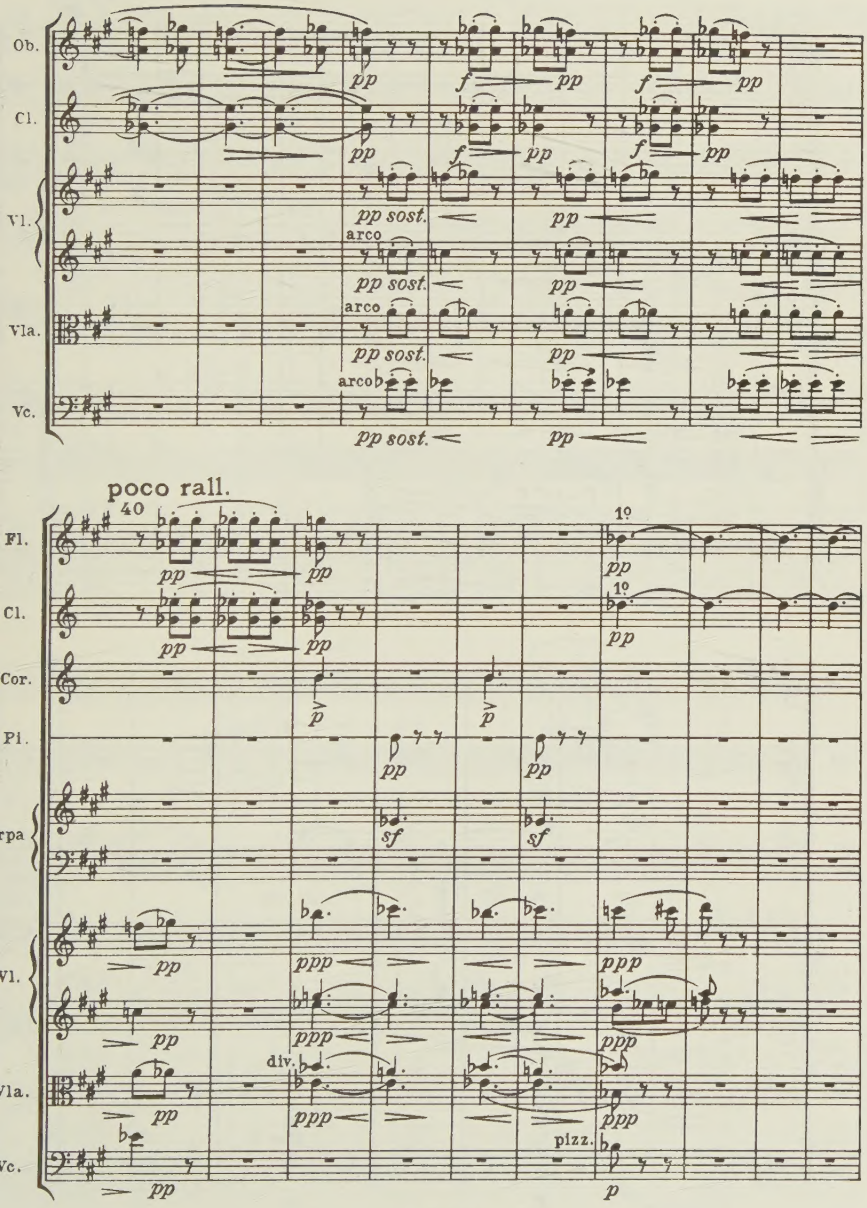
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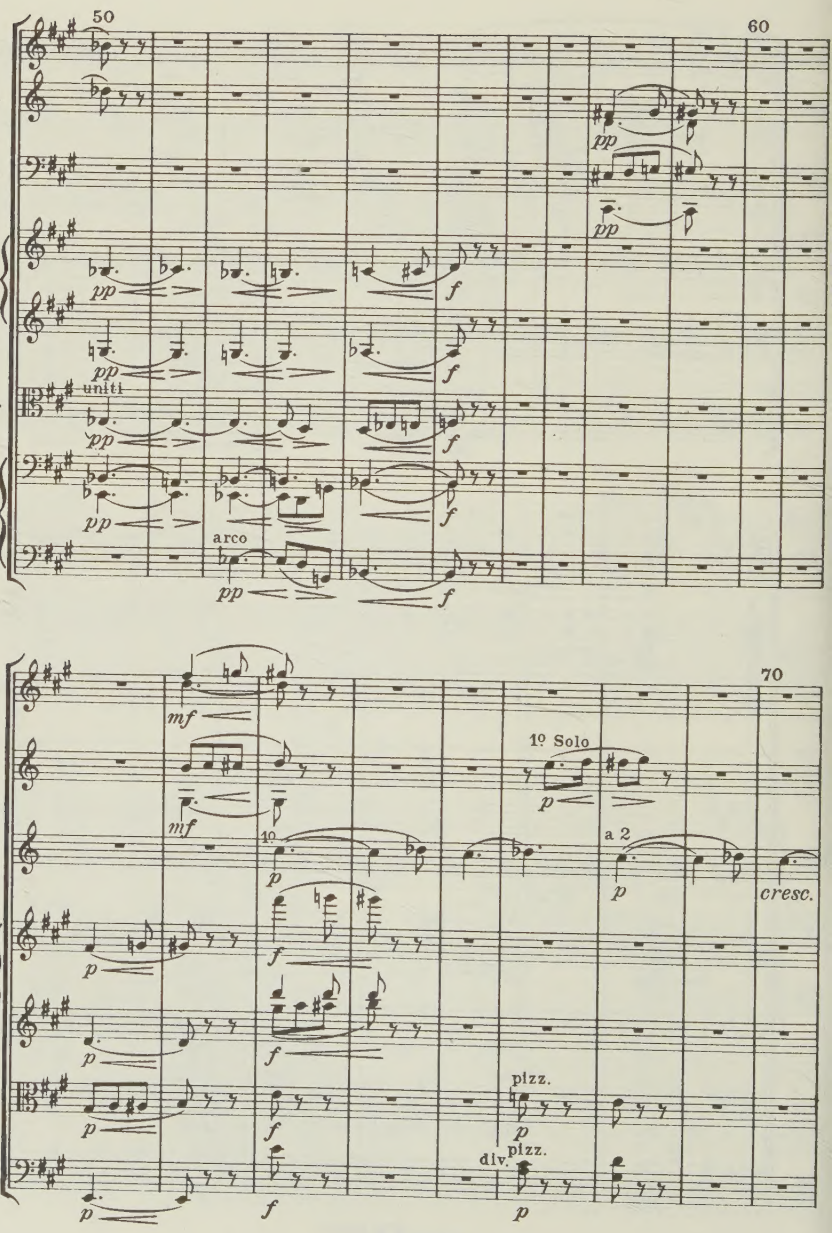
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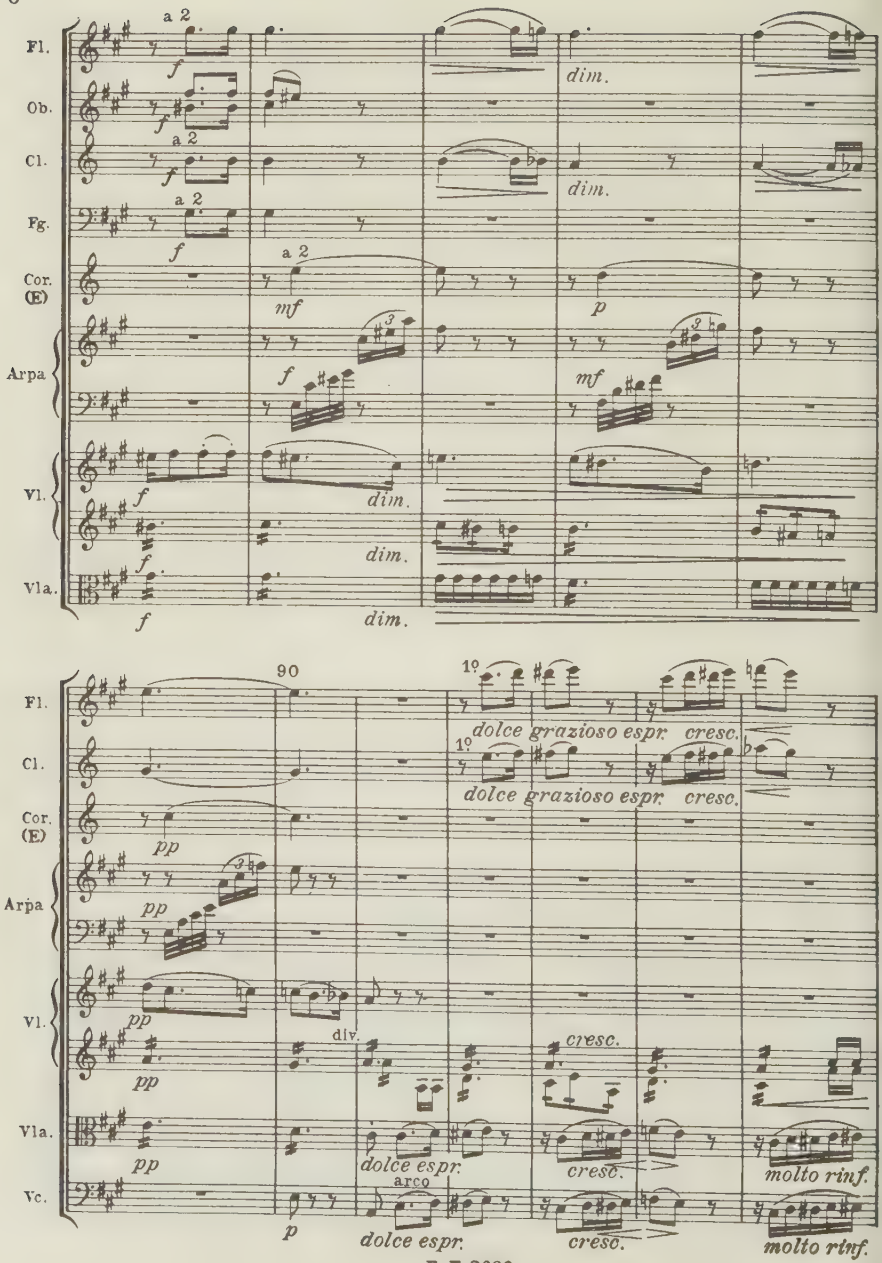
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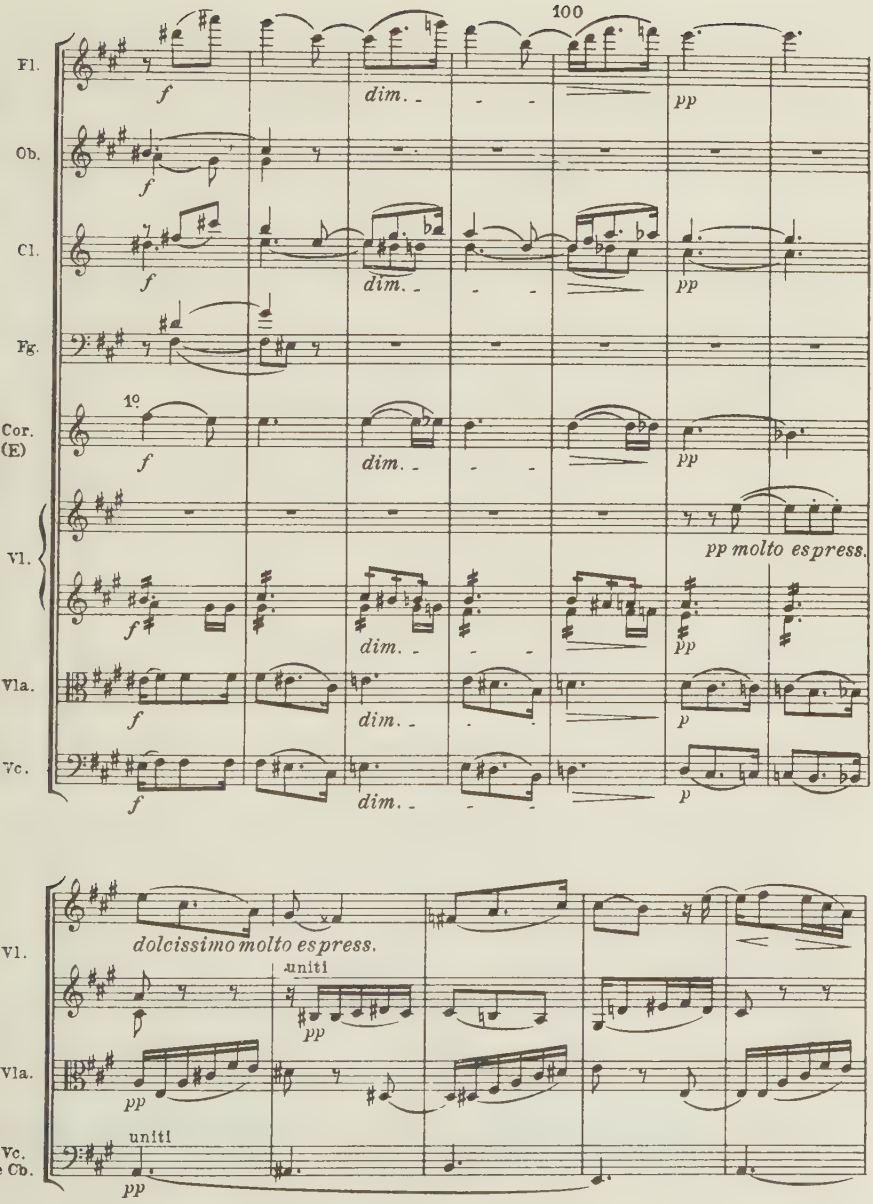
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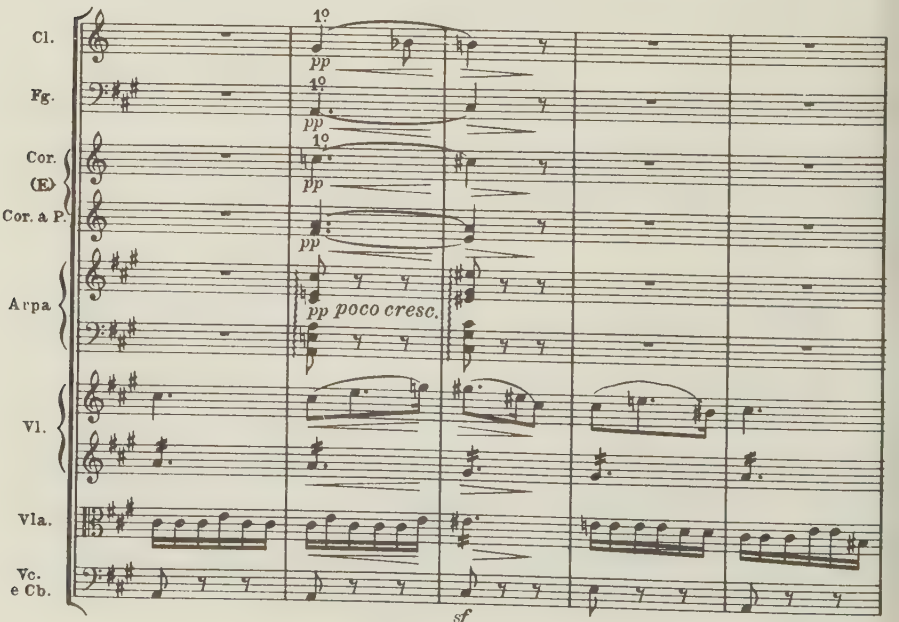
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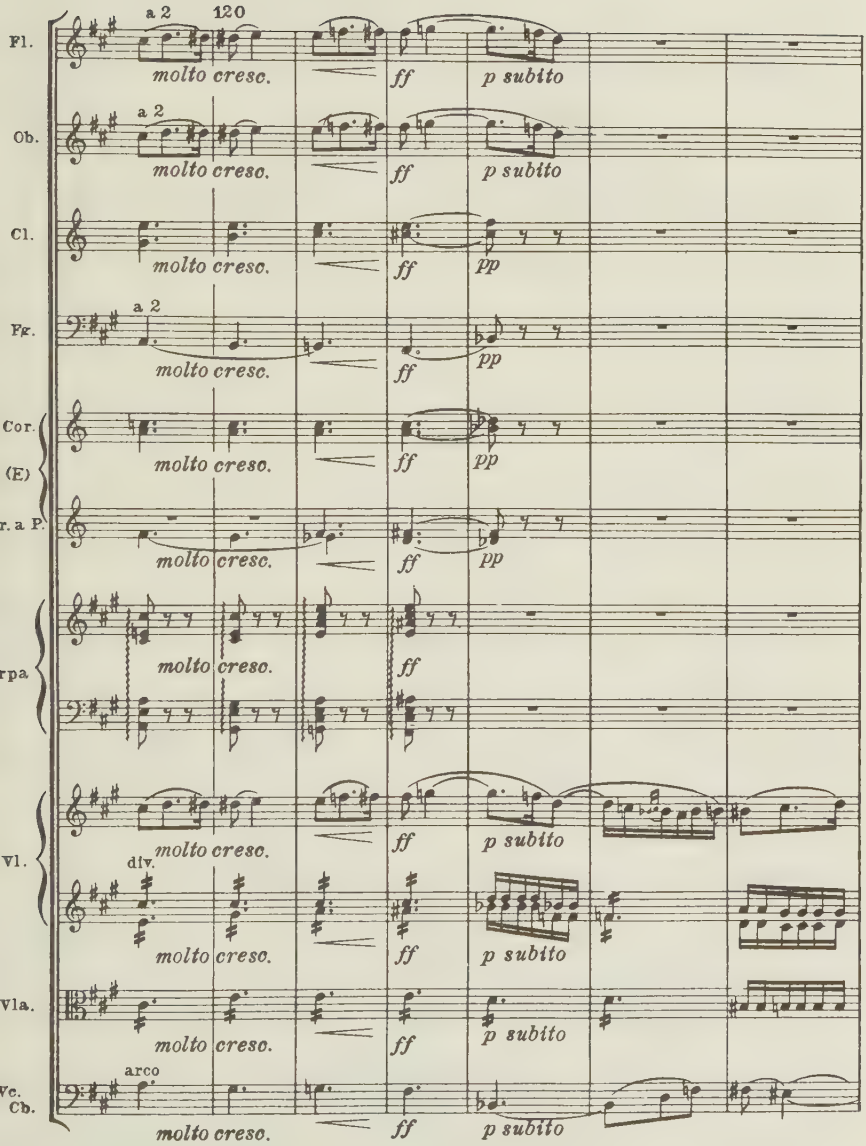
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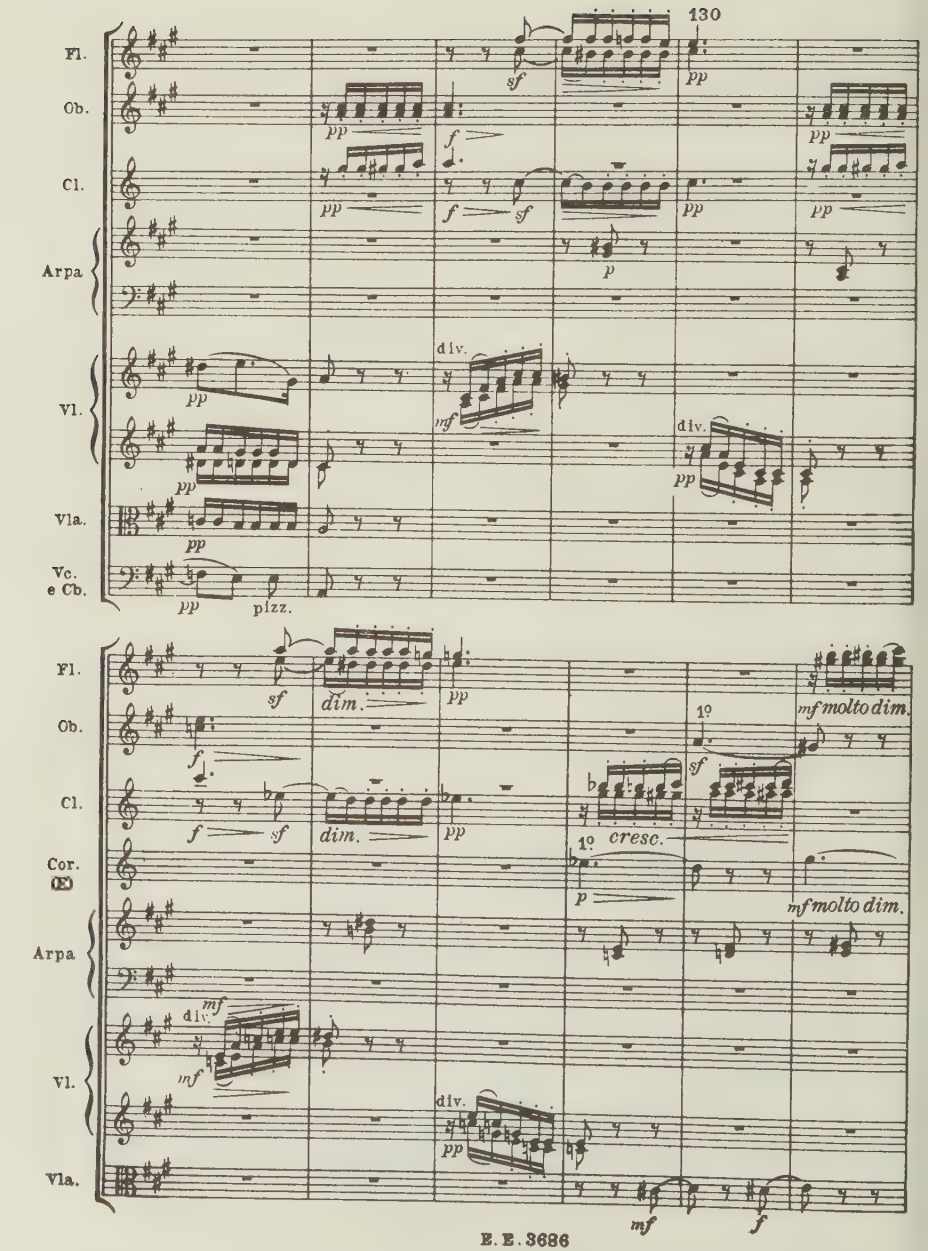
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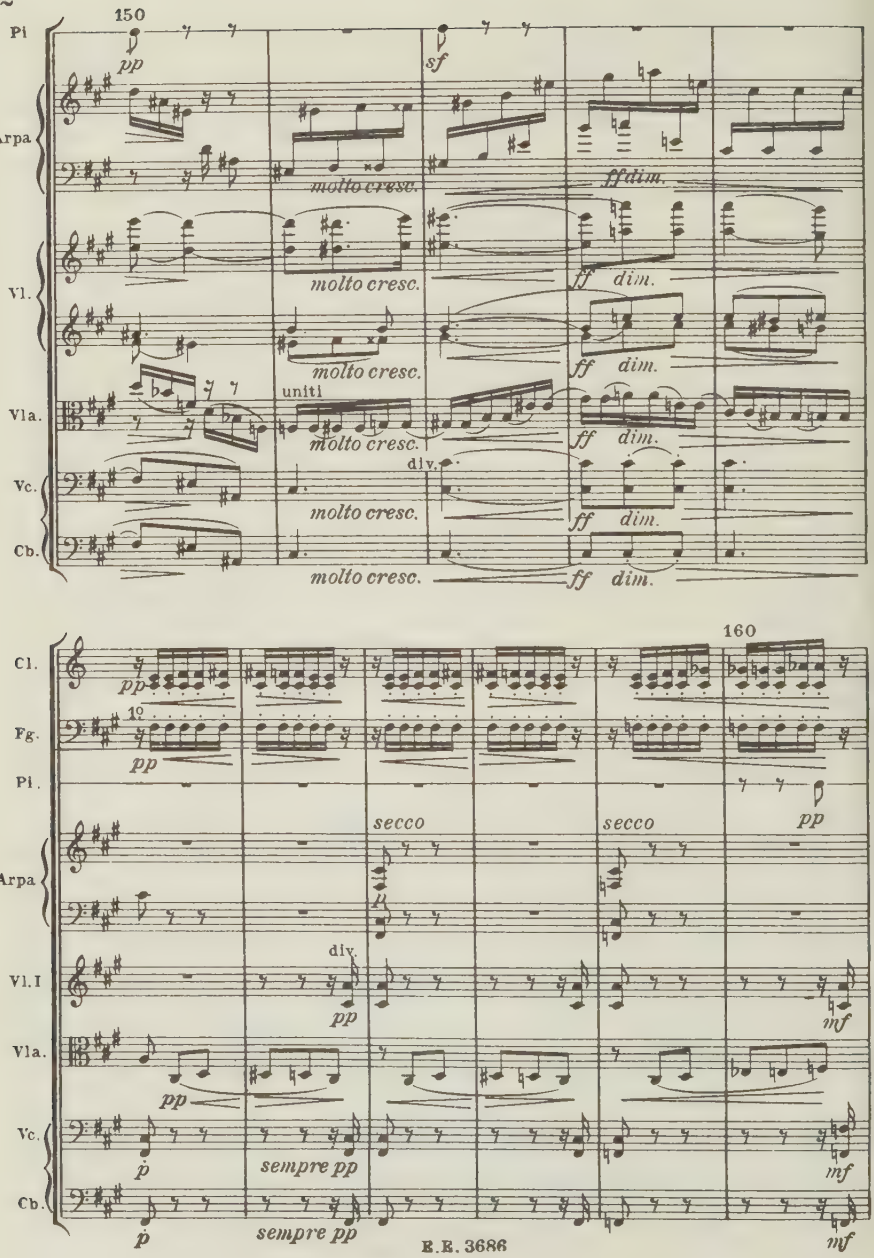
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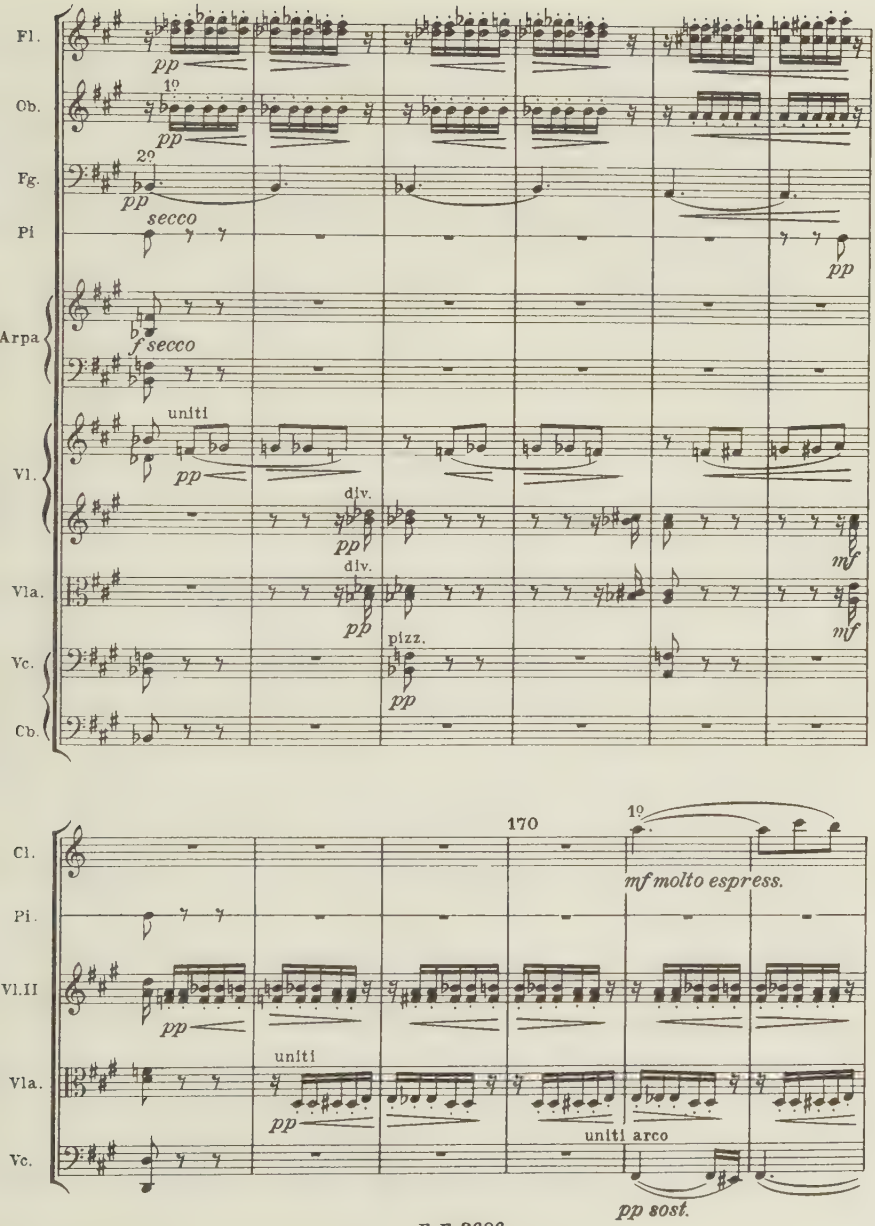
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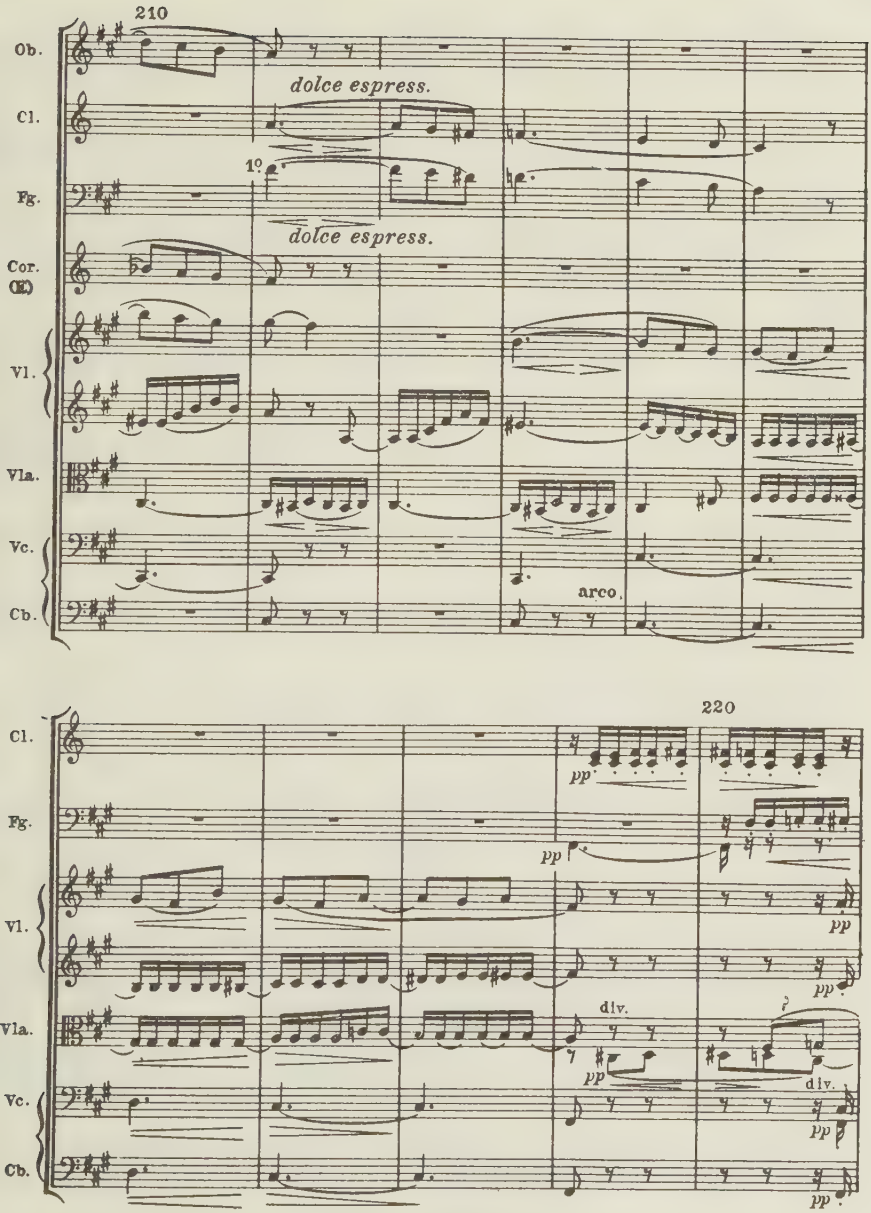
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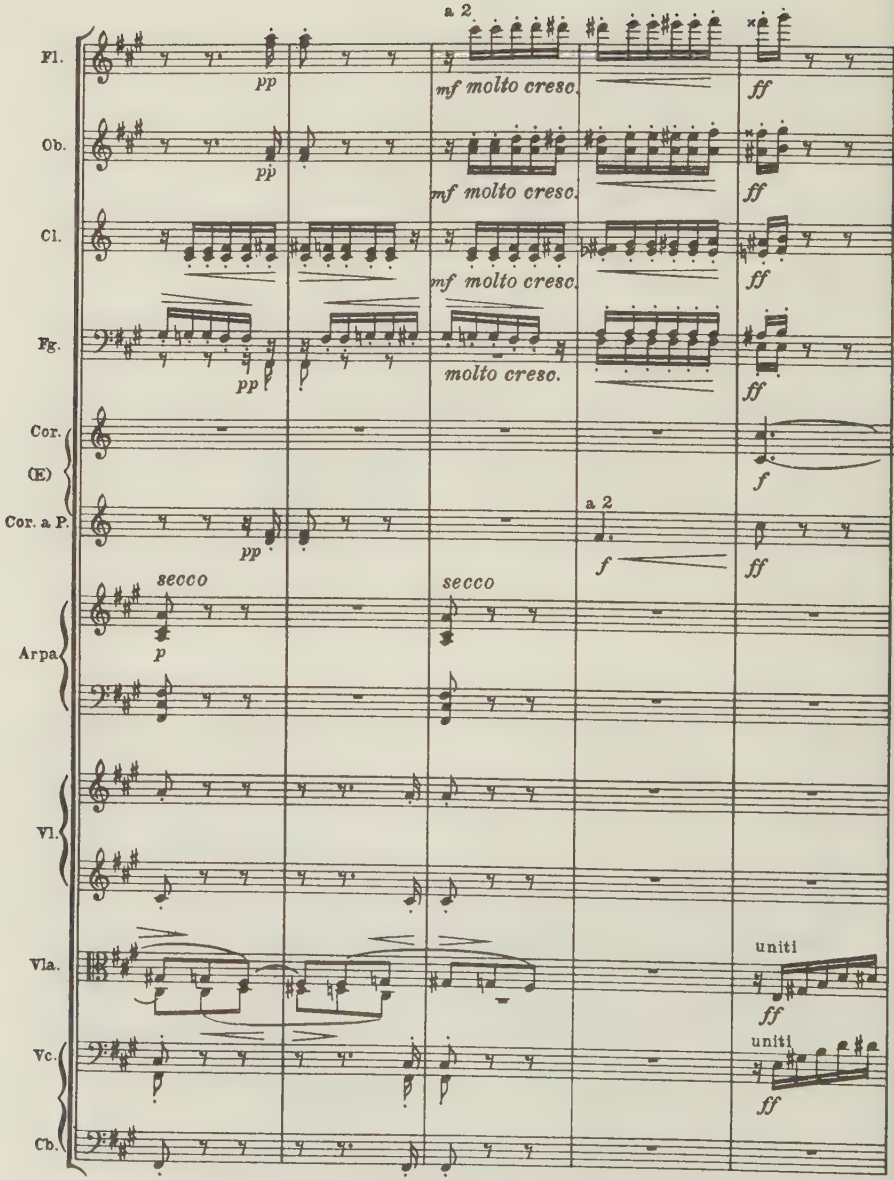
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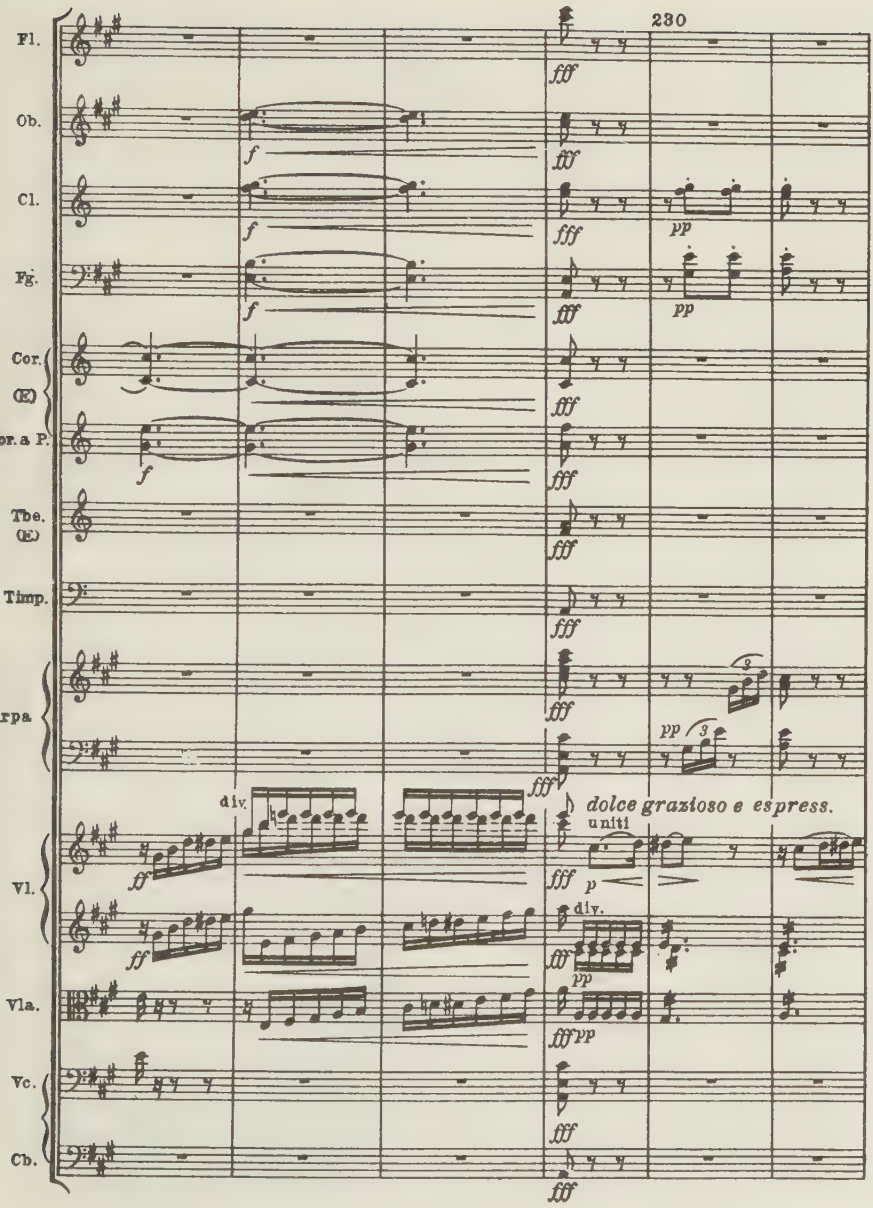
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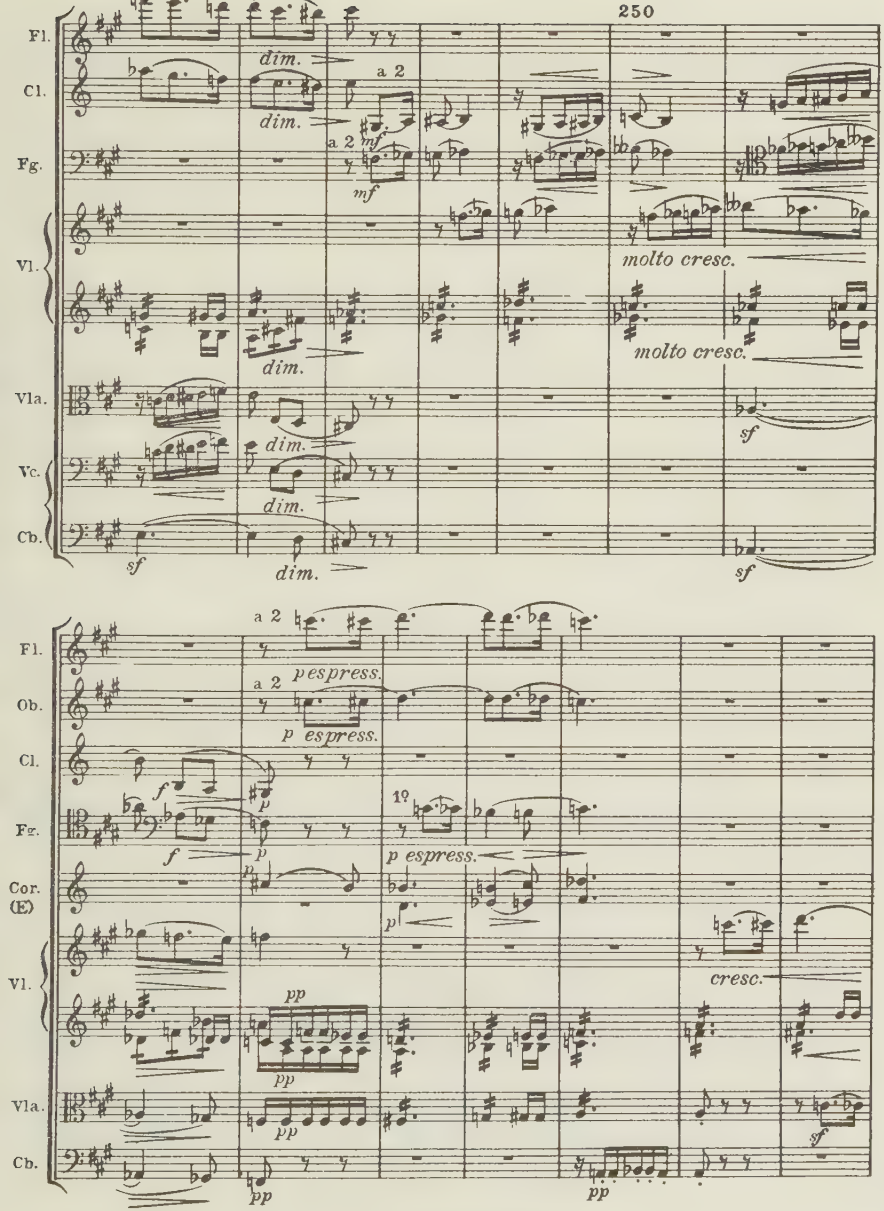
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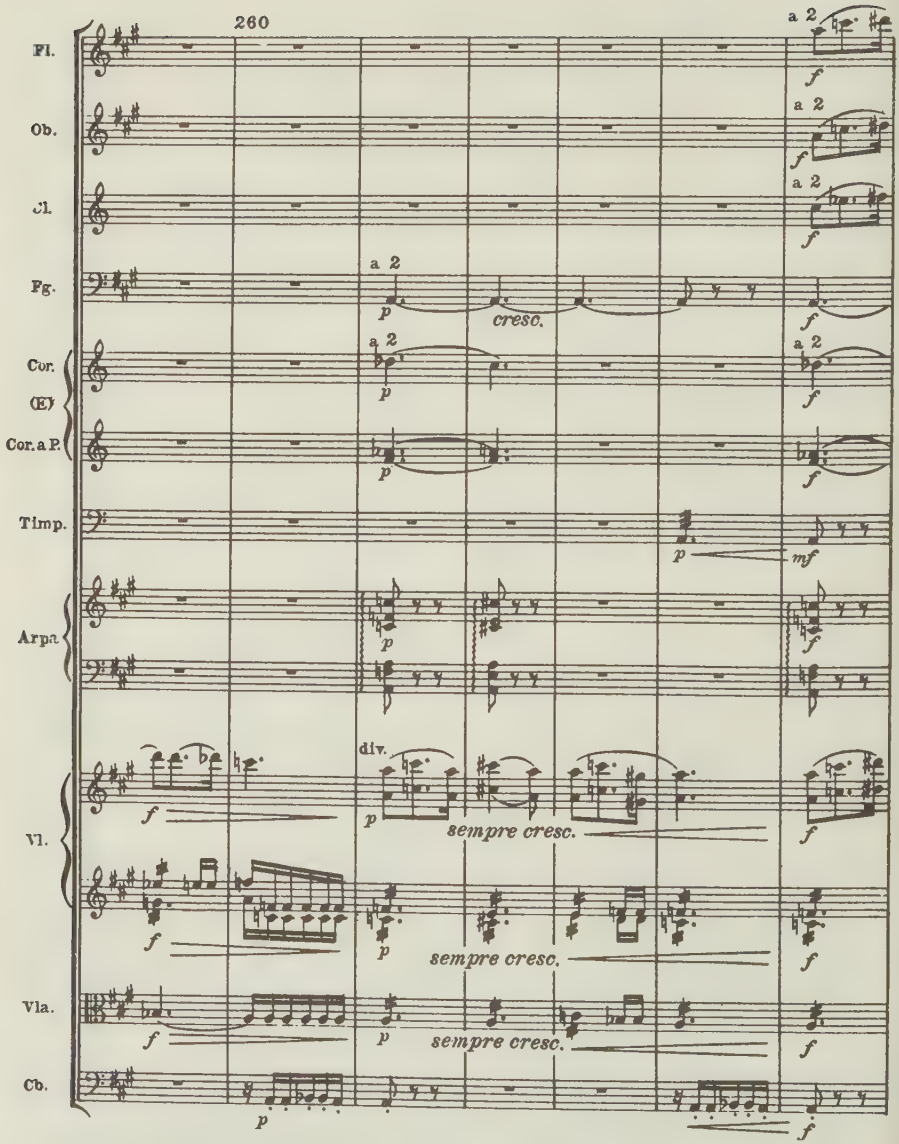
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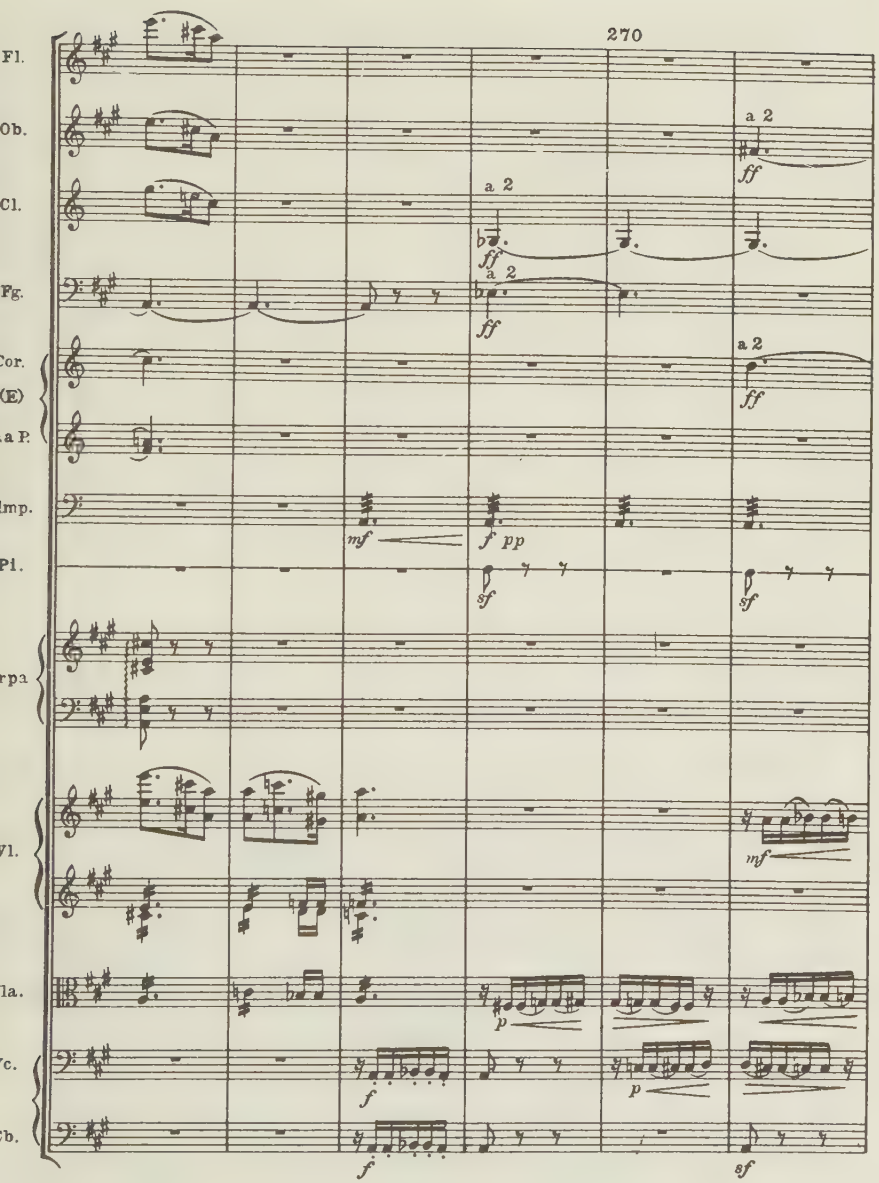
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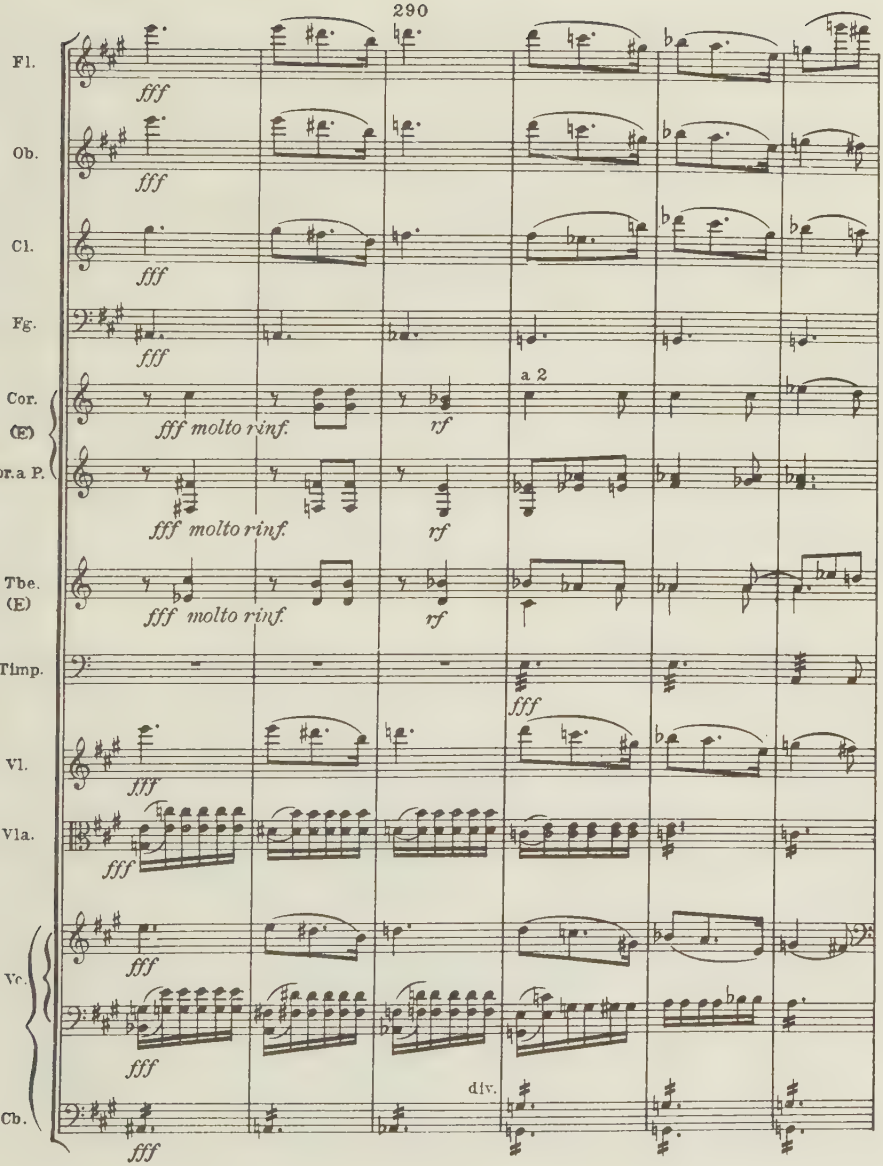
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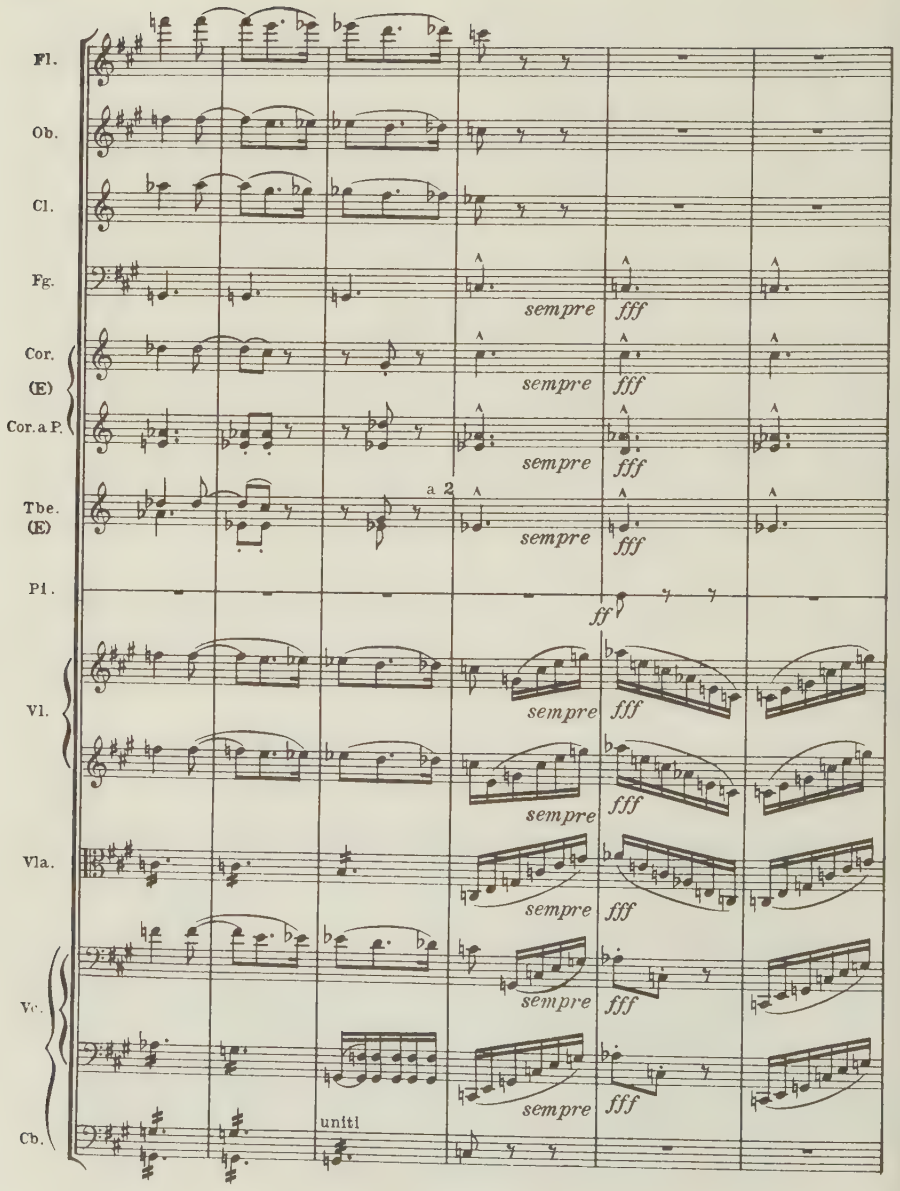
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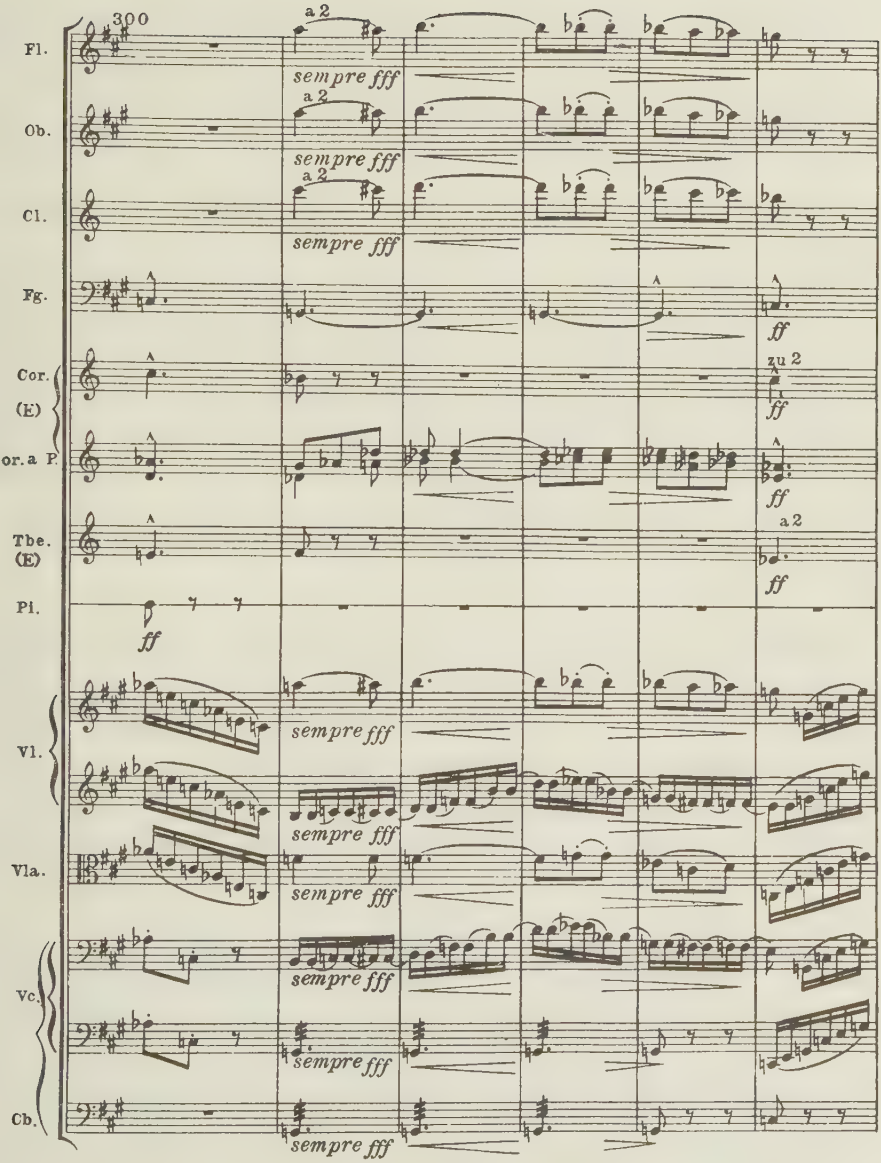
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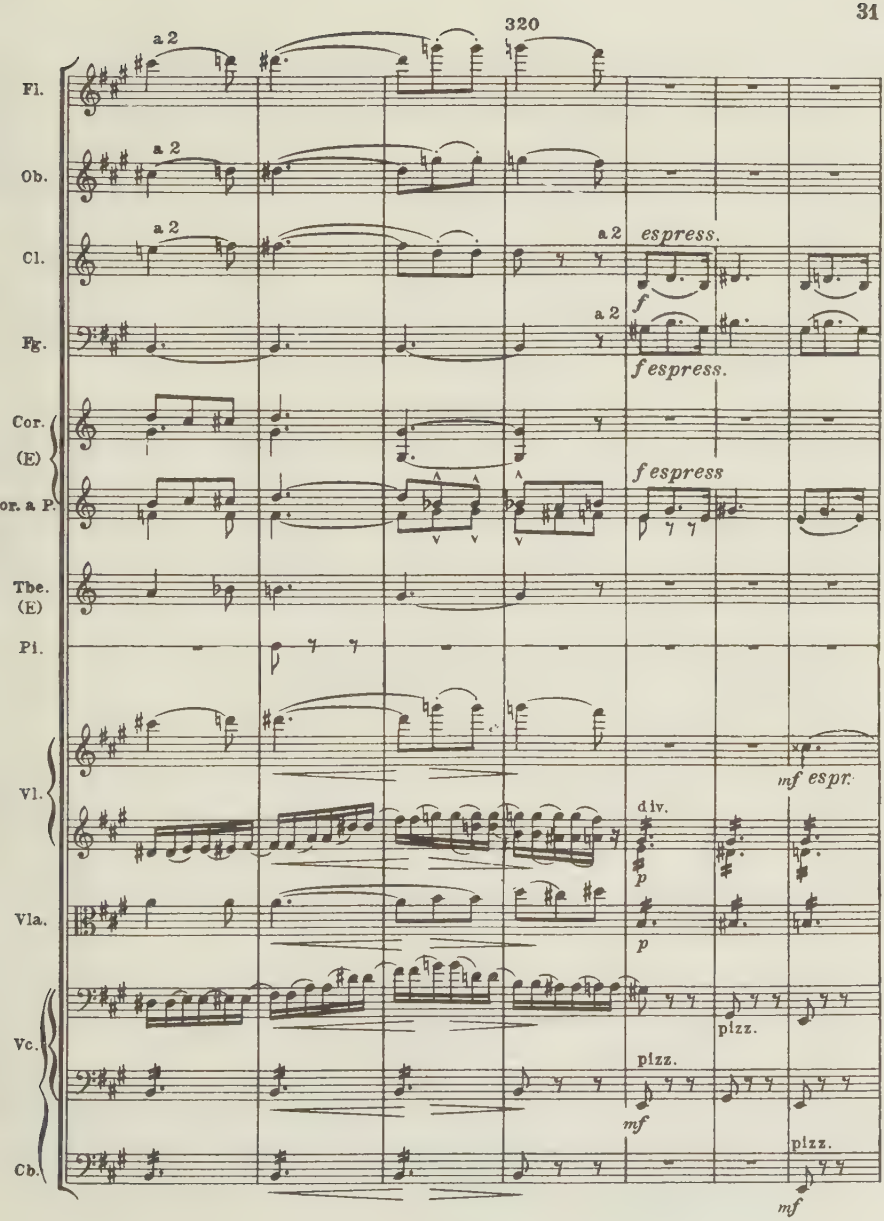
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mf espr.
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C.a.p. (E)
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molto dim.
Vl.
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molto dim.
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p dim.
Cb.
p dim.

Un poco piu lento
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Vl.
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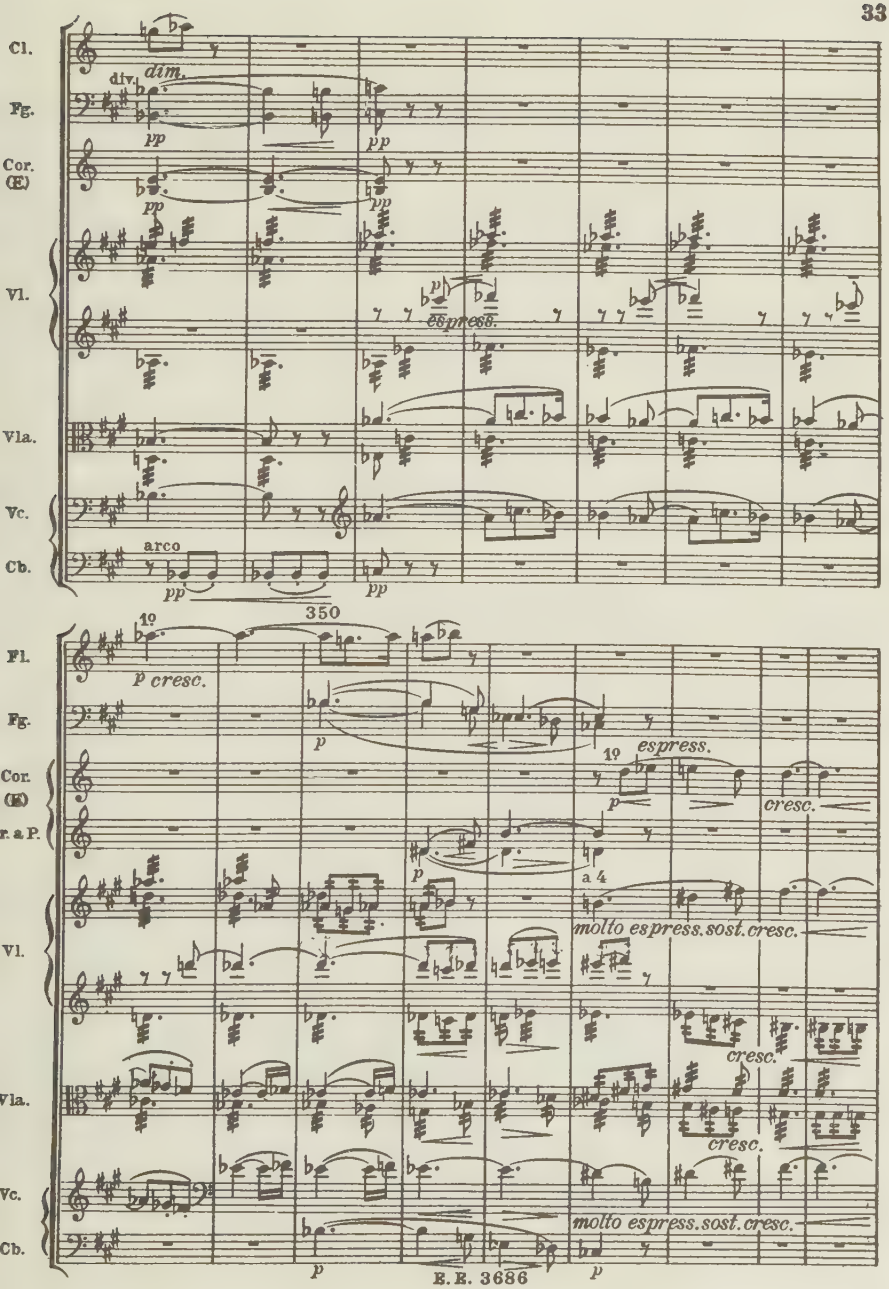
Cl.
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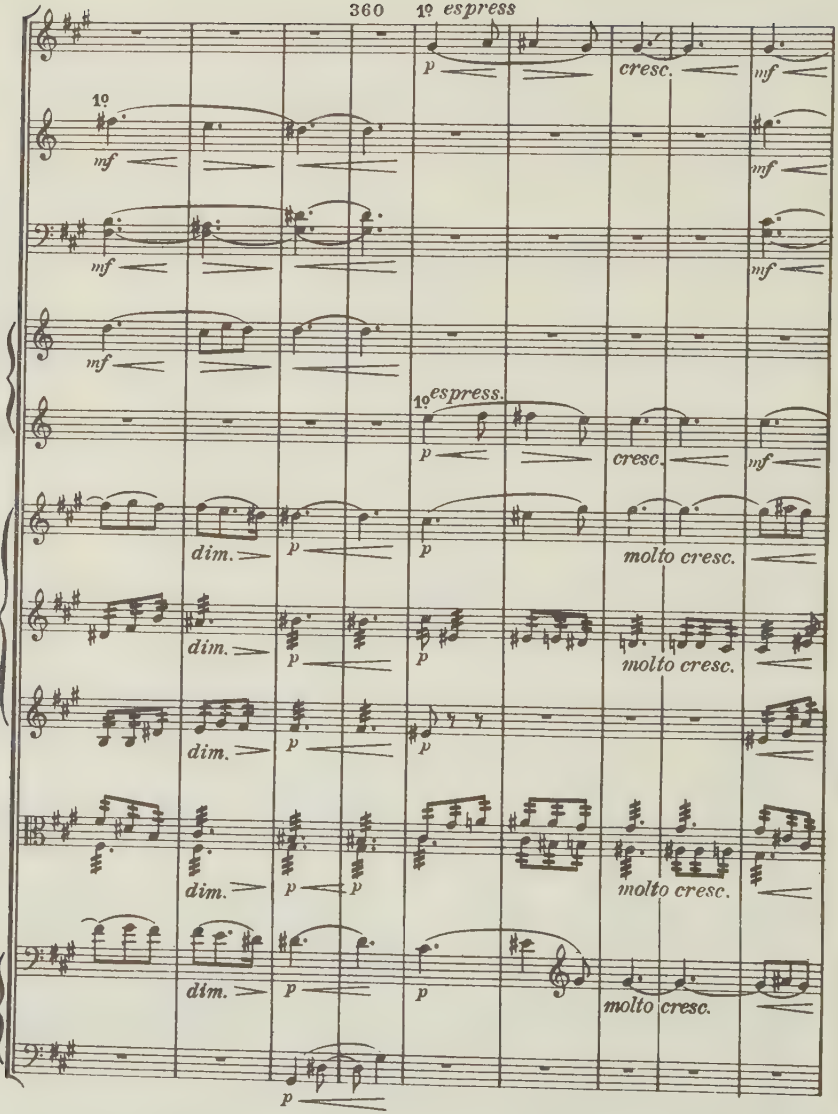
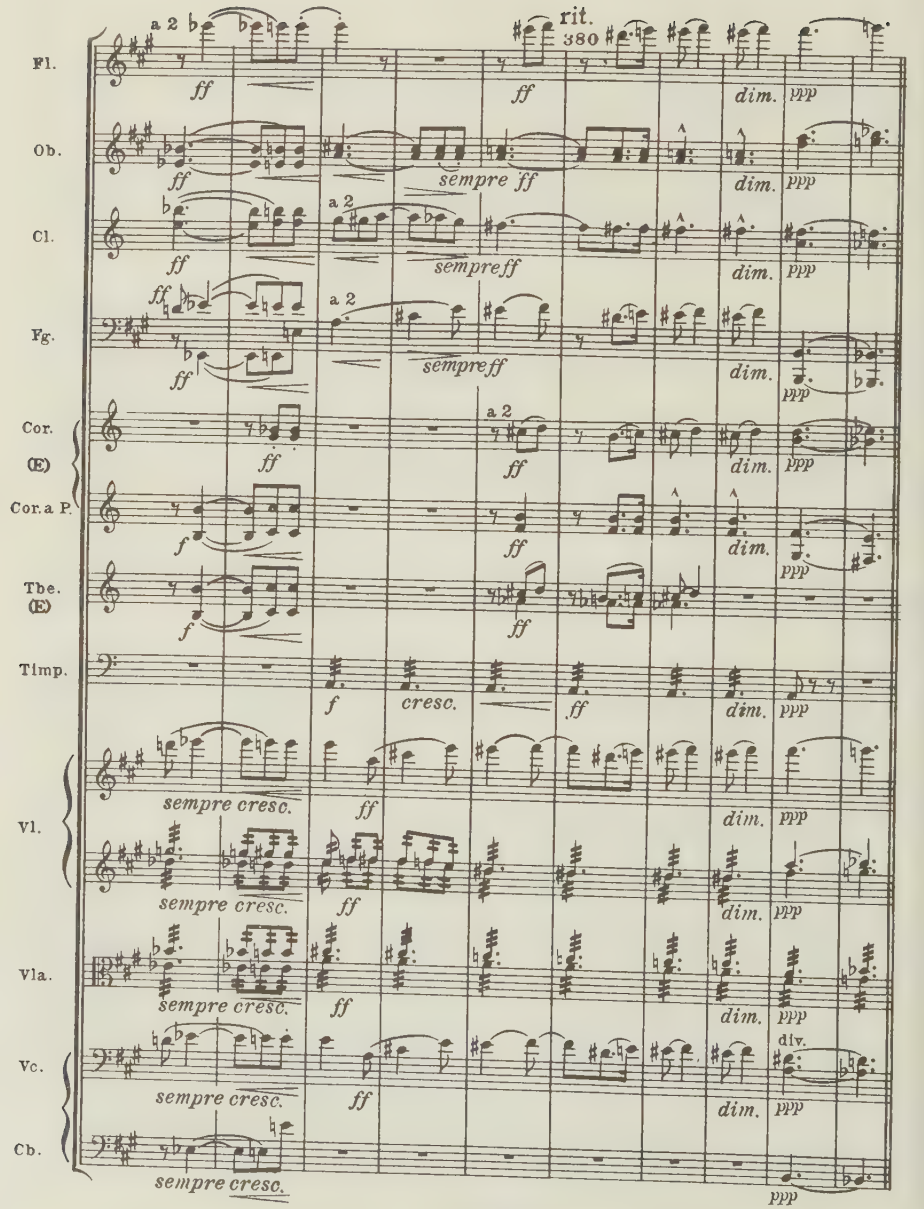
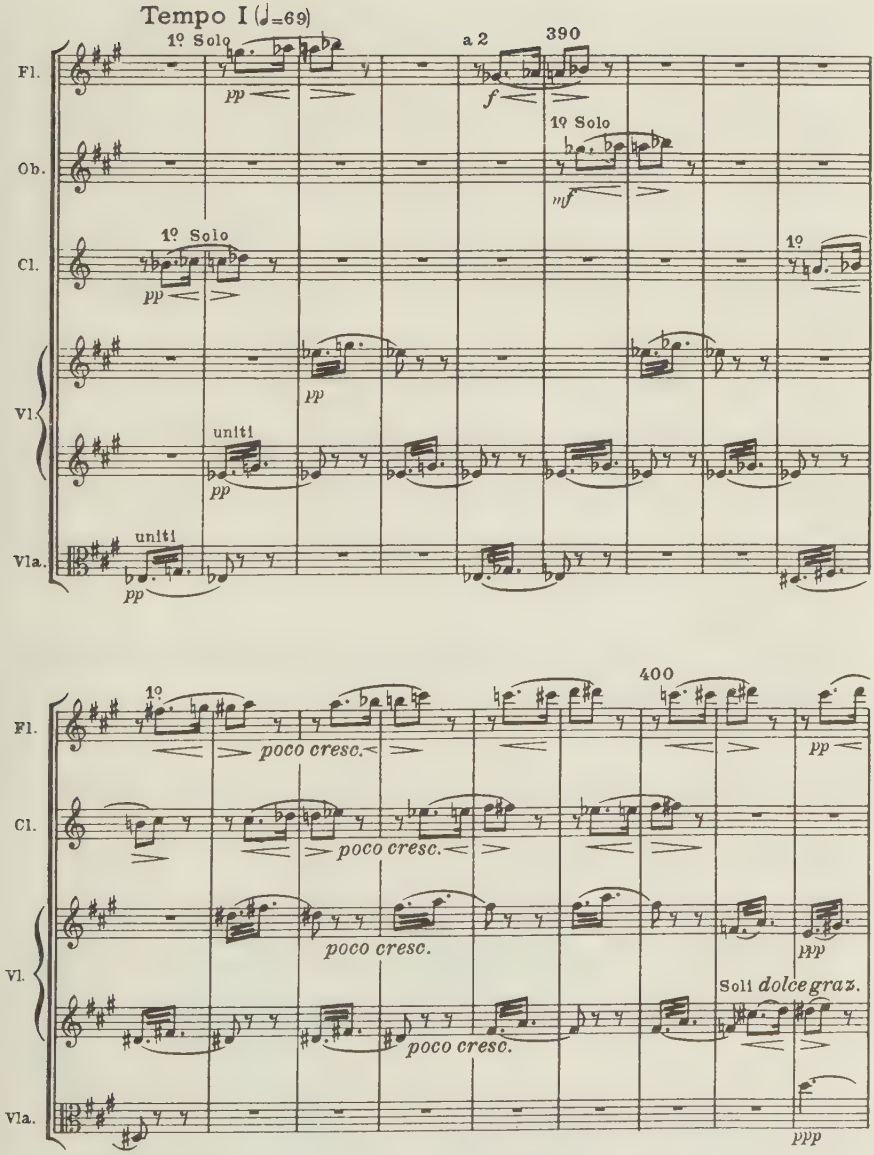
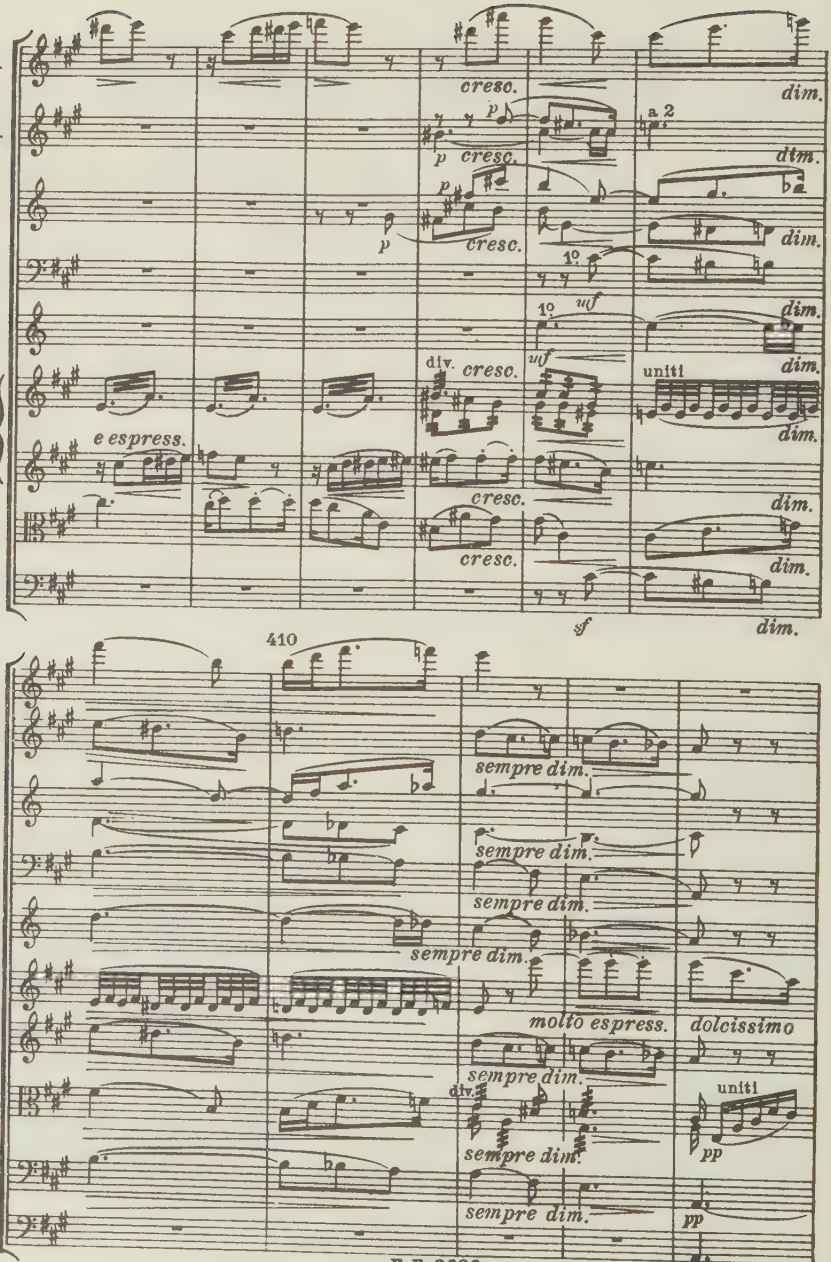
molto espress. sost. cresc.
Cb.
p
p


360
1º espress
Ob.
Cl.
Fg.
Cor.
(E)
Cor. a P.
Vl.
Vla.
Vc.
Cb.
1º
mf
p
cresc.
dim.
molto cresc.
1º espress.

370
a 2
Fl.
Ob.
Cl.
Fg.
P.
(E)
Vl.
div.
Vla.
Vc.
Cb.
mf
f
molto cresc.

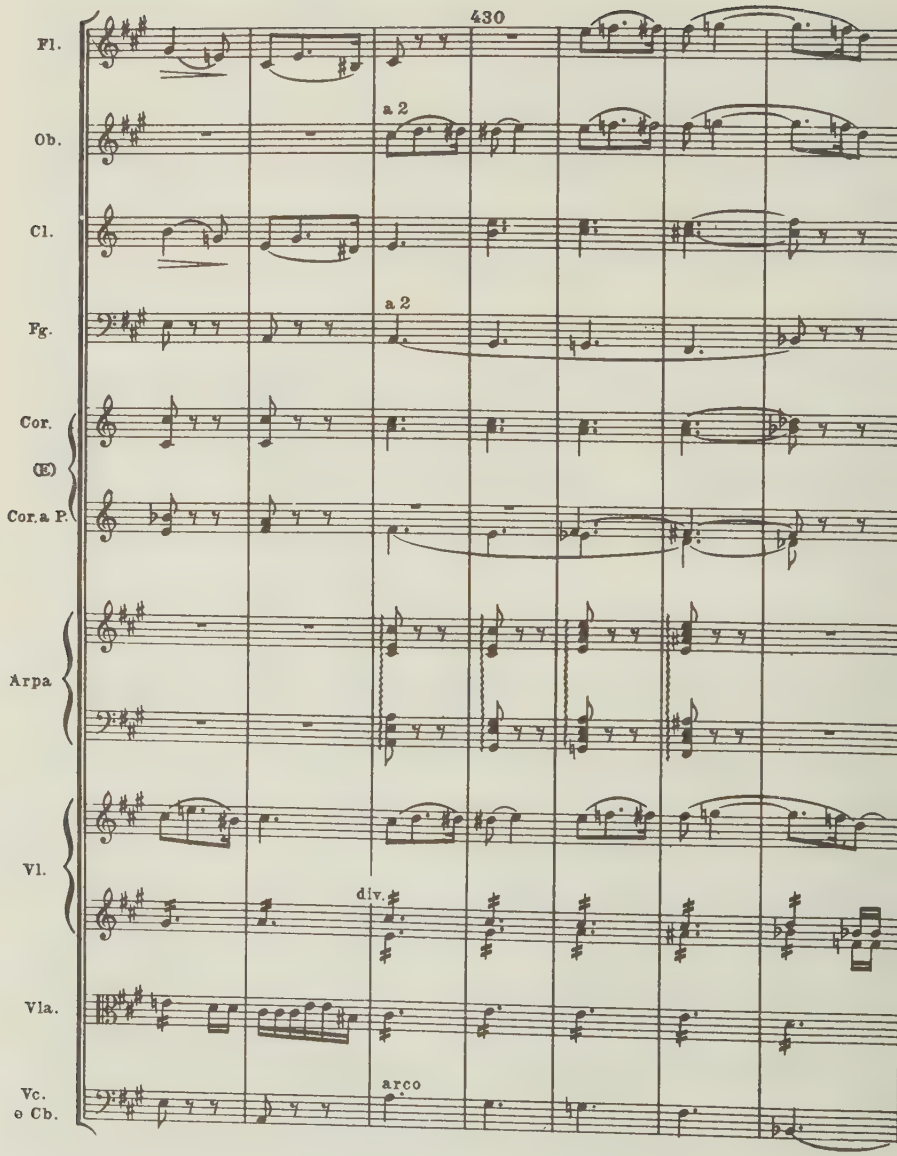

rit.
380
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Cor. a P.
Tbe. (E)
Timp.
Vl.
Vla.
Vc.
Cb.
a 2
ff
sempre ff
sempreff
dim.
ppp
f
cresc.
sempre cresc.
div.


Tempo I (♩=69)
1º Solo
pp
a 2
390
f
1º Solo
mf
1º Solo
pp
1º
Fl.
Ob.
Cl.
Vl.
Vla.
pp
uniti
pp
uniti
pp
1º
poco cresc.
poco cresc.
poco cresc.
poco cresc.
400
pp
ppp
Soli dolce graz.
ppp
Fl.
Cl.
Vl.
Vla.

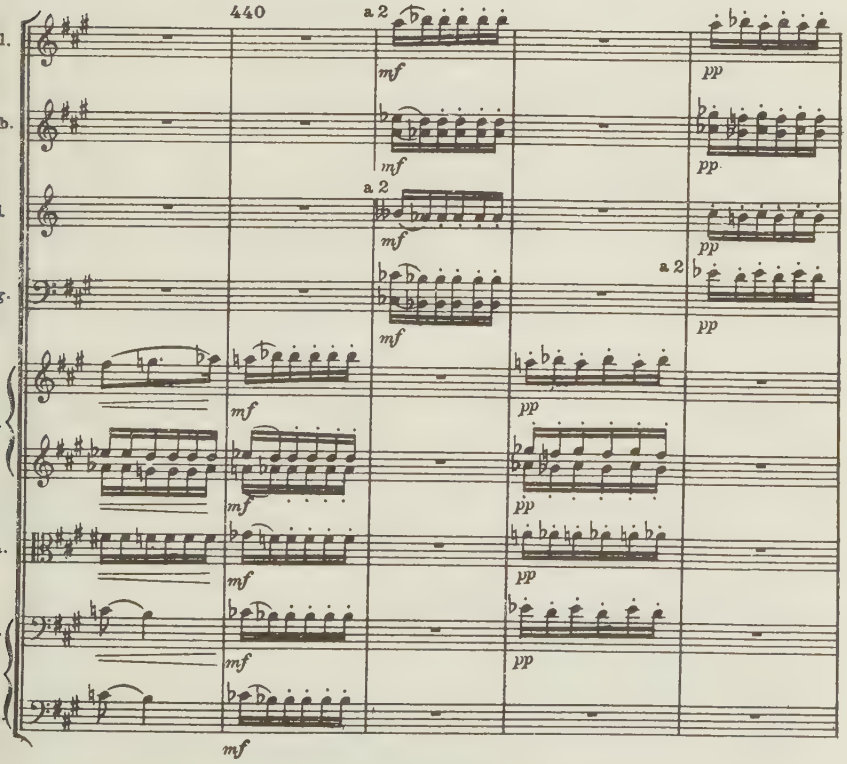

Fl.
Ob.
Cl.
Fg.
Cor. (E)
Vl.
Vla.
Vc.
Cb.
cresc.
dim.
a 2
1°
uf
div.
unit!
e espress.
410
sempre dim.
molto espress.
dolcissimo
pp

pp
unitl

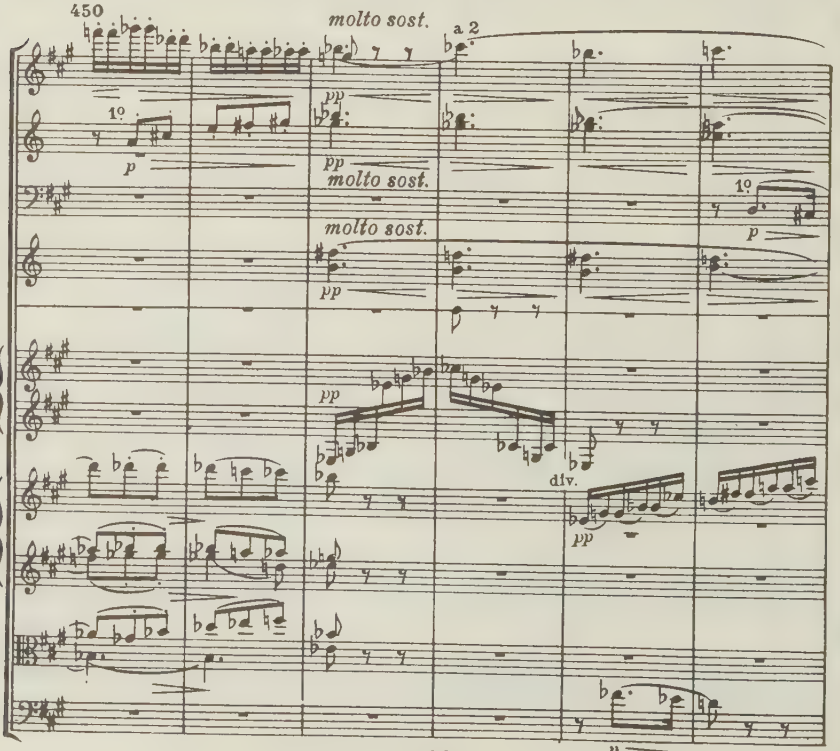
420
a 2
dolce espress.
a 2
dolce espress.
10
pp
pp
pp
pp
pizz.

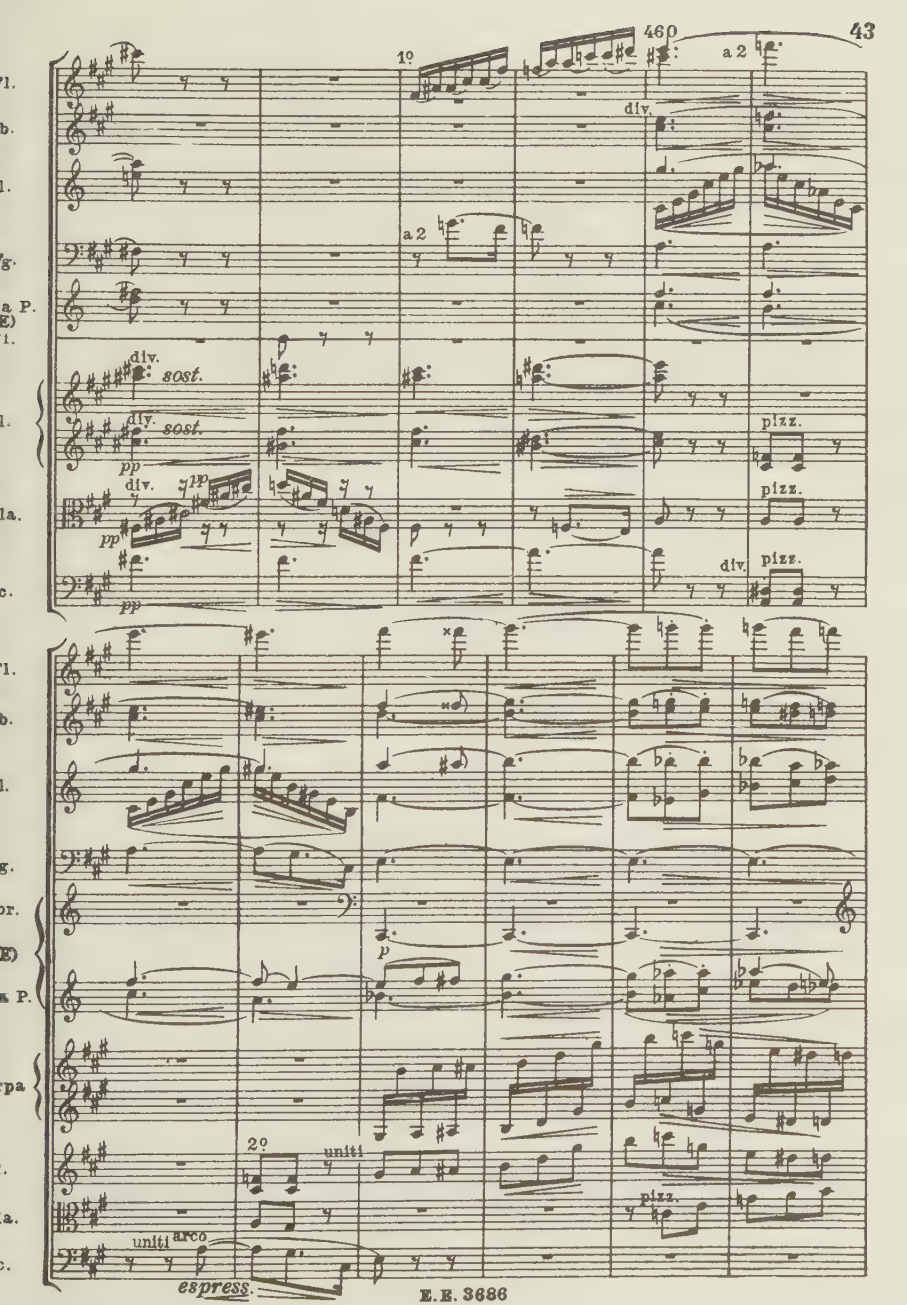

430
Fl.
Ob.
a 2
Cl.
Fg.
a 2
Cor.
(E)
Cor. a P.
Arpa
Vl.
div.
Vla.
Vc.
e Cb.
arco

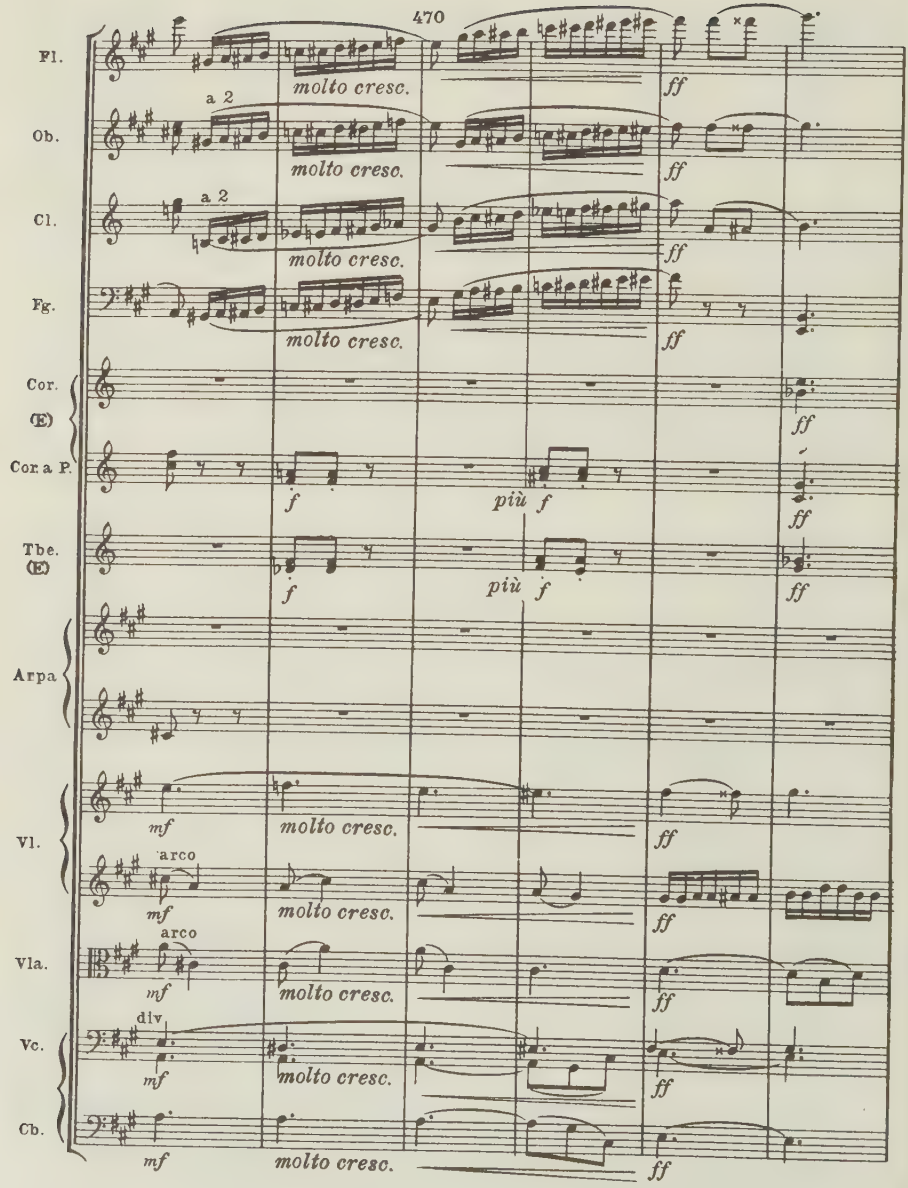
poco cresc.
poco cresc.
poco cresc.
poco cresc.

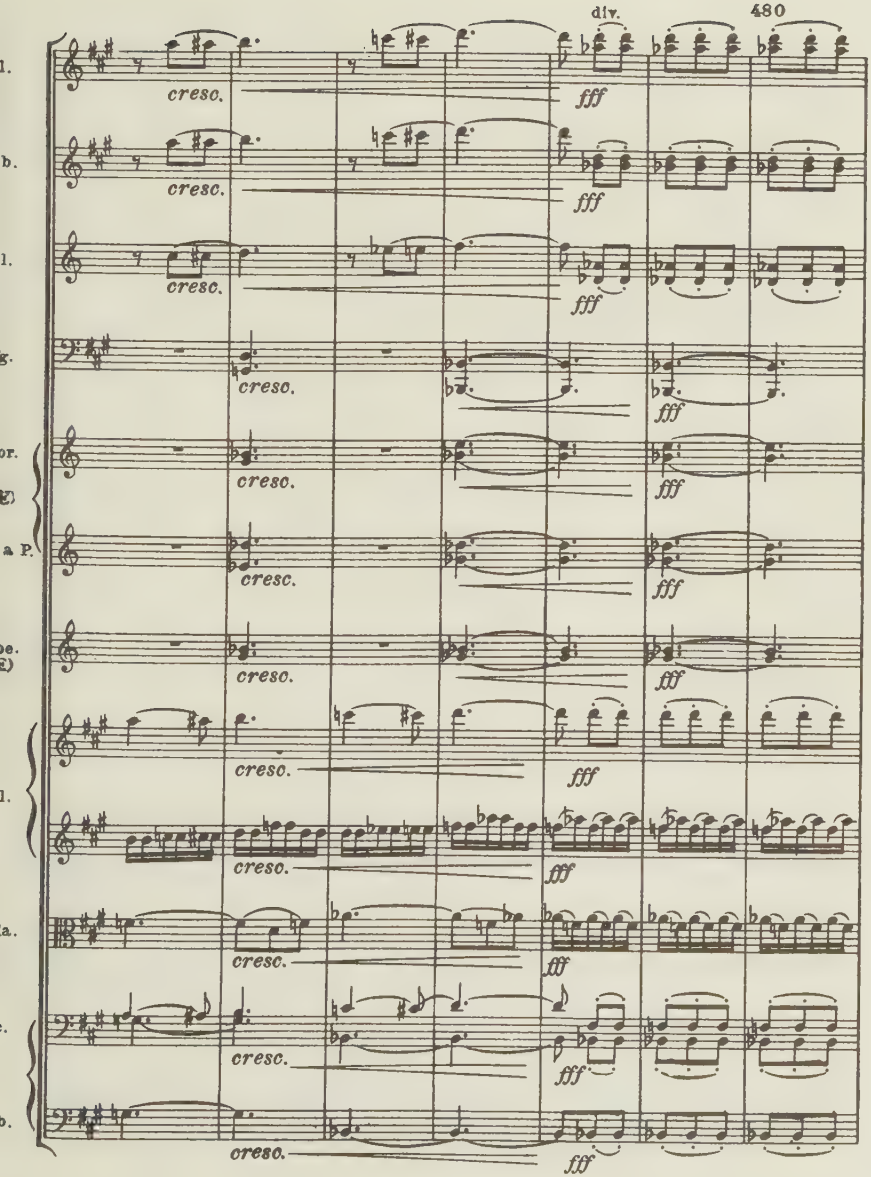

440
a 2
mf
pp
a 2

Fl.
Pi.
Arpa
Vl.
Vla.
1º
ppp
pp
sost.
ppp
sost.
ppp
sost.
ppp


450
molto sost.
a 2
Fl.
Cl.
Fg.
Cor.a P.
(E)
Pi.
Arpa
Vl.
Vla.
Vc.
1º
p
pp
molto sost.
molto sost.
pp
pp
pp
div.
pp
1º
p
p

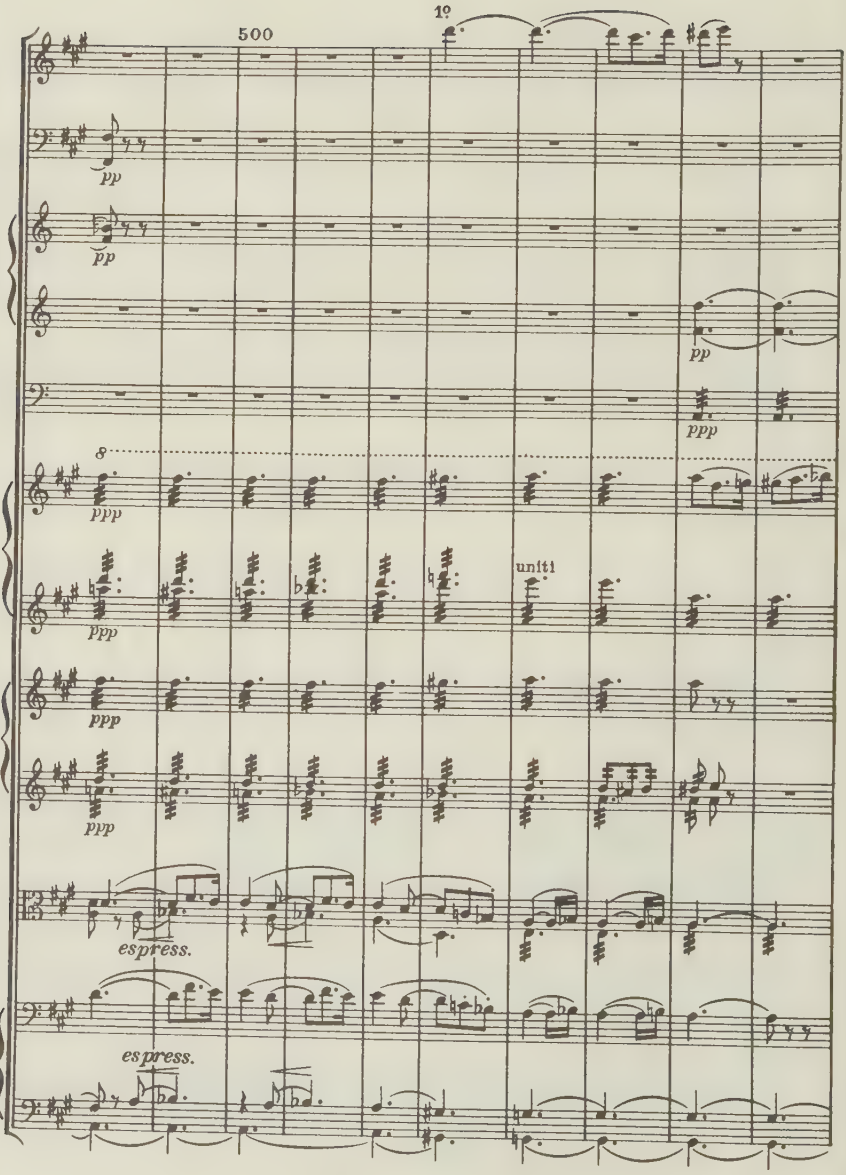

460
1º
a 2
div.
sost.
pp
pizz.
2º
uniti
arco
espress.

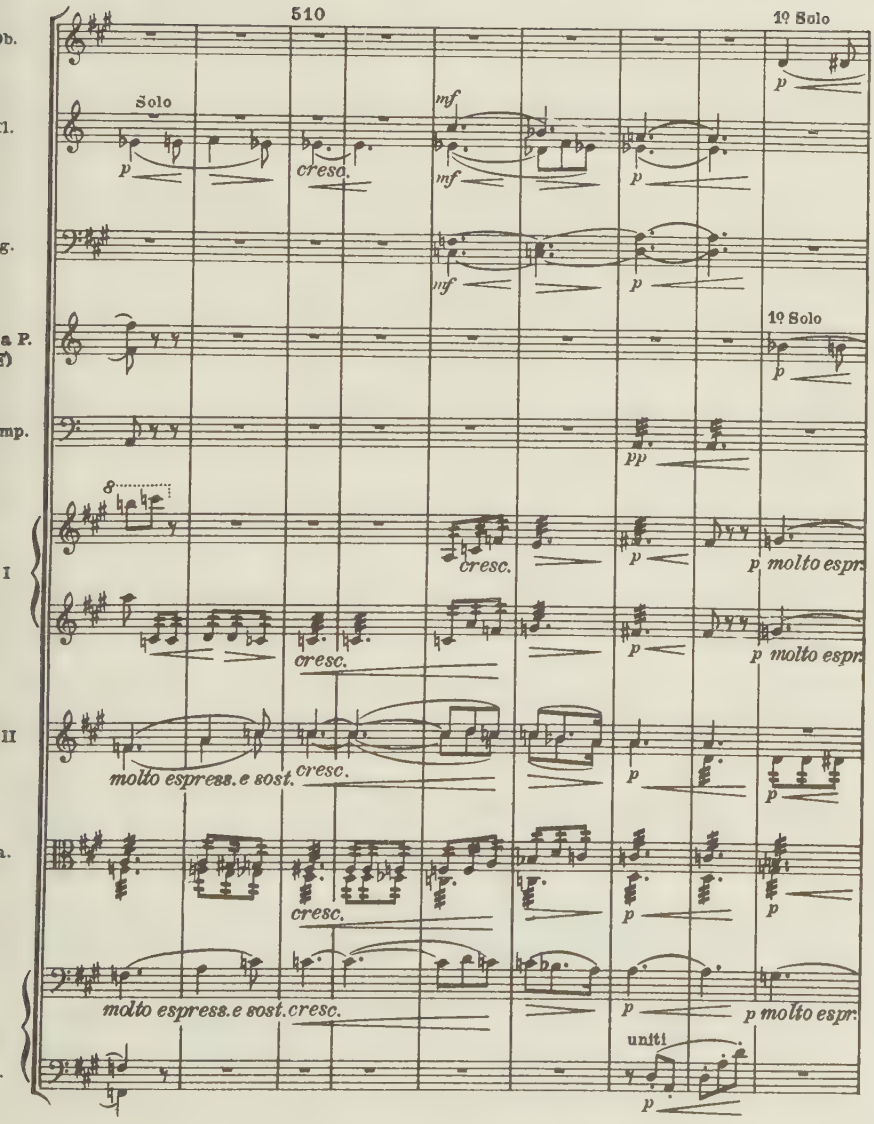

470
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Cor a P.
Tbe. (E)
Arpa
Vl.
Vla.
Vc.
Cb.
a 2
molto cresc.
ff
f
più f
mf
arco
div

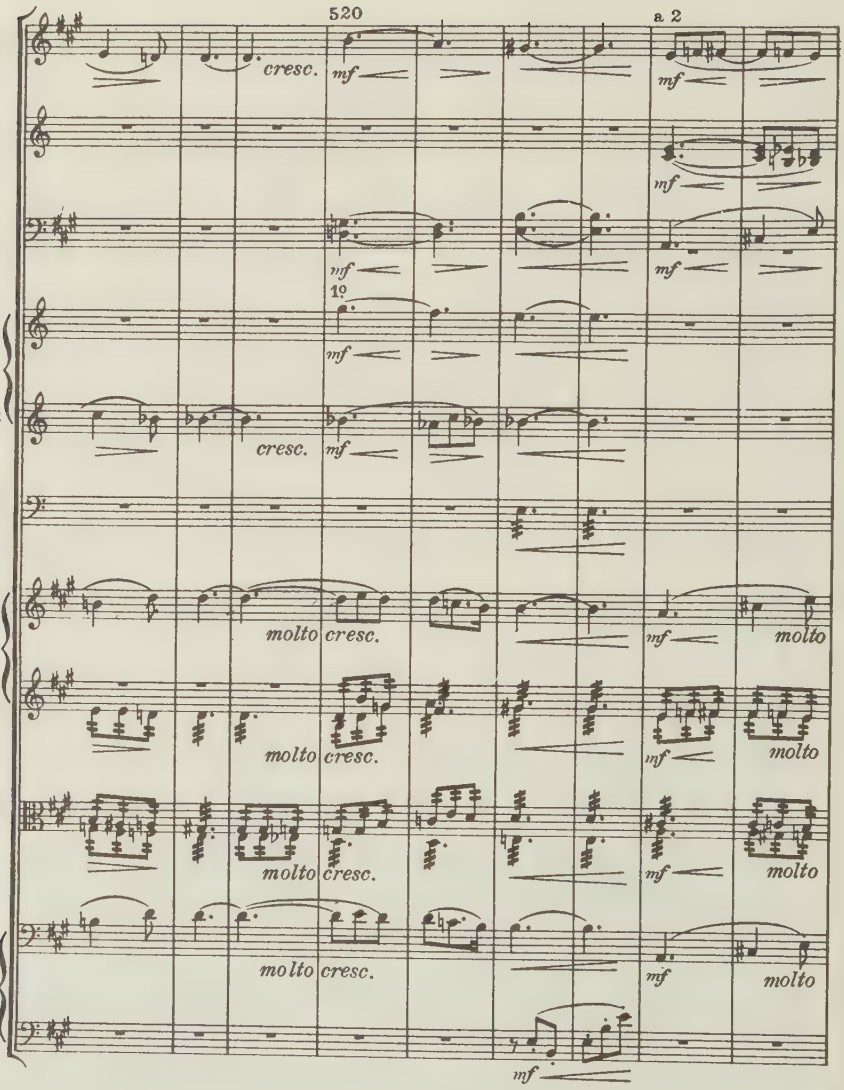

div.
480
cresc.
fff

rall.
Fl.
molto dim.
ppp
Ob.
molto dim.
ppp
Cl.
molto dim.
ppp
Fg.
molto dim.
ppp
Cor. (E)
molto dim.
ppp
Cor. a P.
molto dim.
ppp
Tbe. (E)
Vl. 1º
molto dim.
pp
molto dim.
pp
Vl. 2º
molto dim.
pp
Vla.
molto dim.
div. pp
Vc.
molto dim.
pp
Cb.
molto dim.
pp

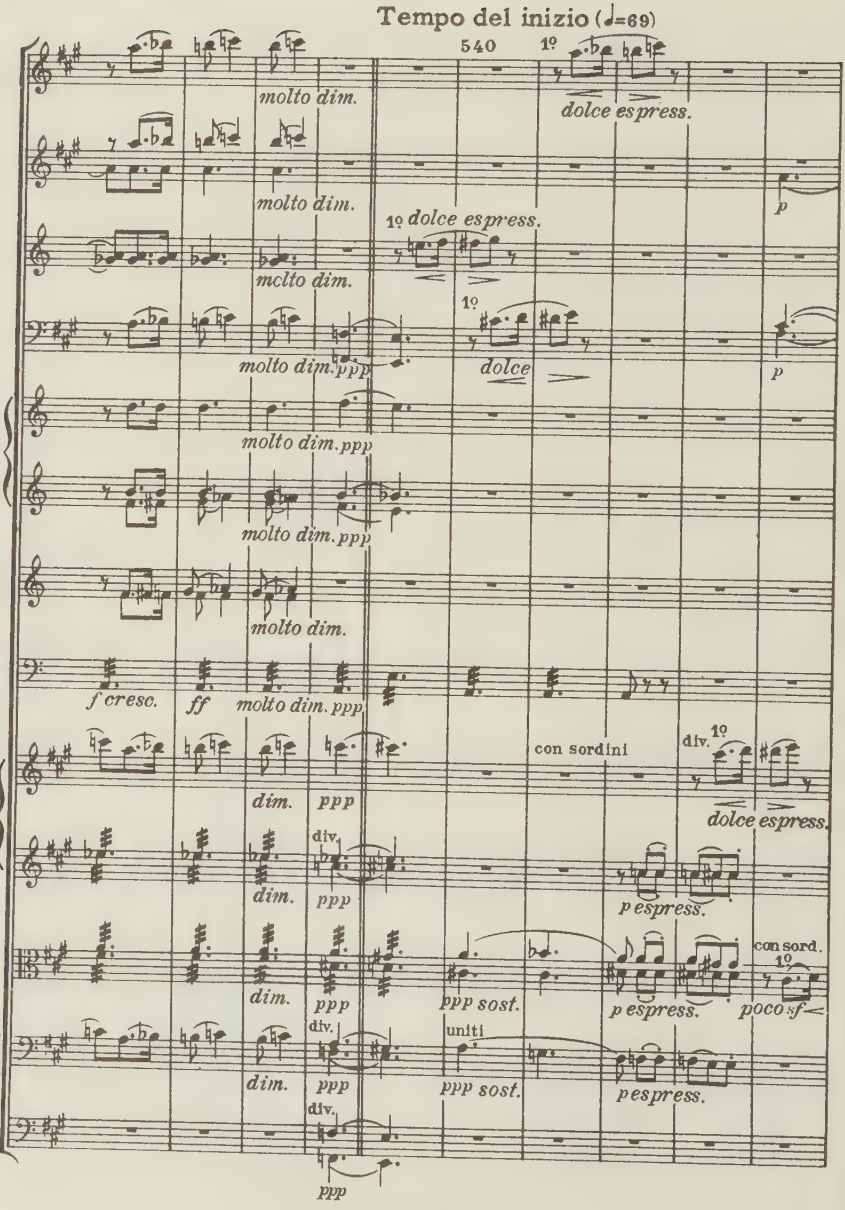
490
Un poco più lento (♩=63)
1º
Cl.
p espress.
Fg.
pp
Cor. (E)
pp
8
ppp
Vl. I
div.
ppp
ppp
Vl. II
div.
ppp
Vla.
dolce molto espress.
ppp
uniti
Vc.
dolce molto espress.
Cb.
div.
ppp

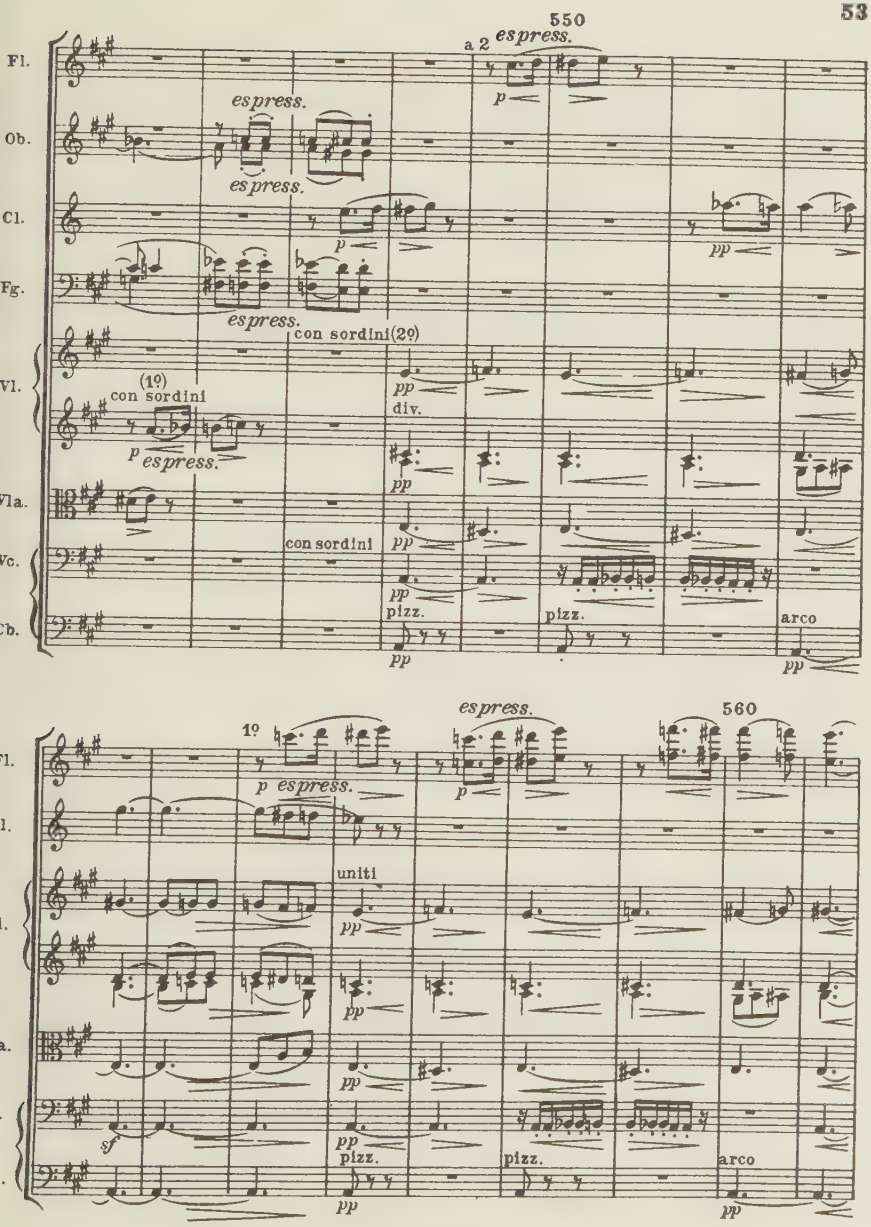

500
1°
Fl.
Fg.
pp
Cor.
(E)
Cor. a P.
pp
Timp.
ppp
8
Vl. I
ppp
unisti
Vl. II
ppp
ppp
Vla.
espress.
Vc.
espress.
Cb.


510
1º Solo
Solo
cresc.
mf
1º Solo
pp
molto espr.
molto espress.e sost.
cresc.
molto espress.e sost.
uniti

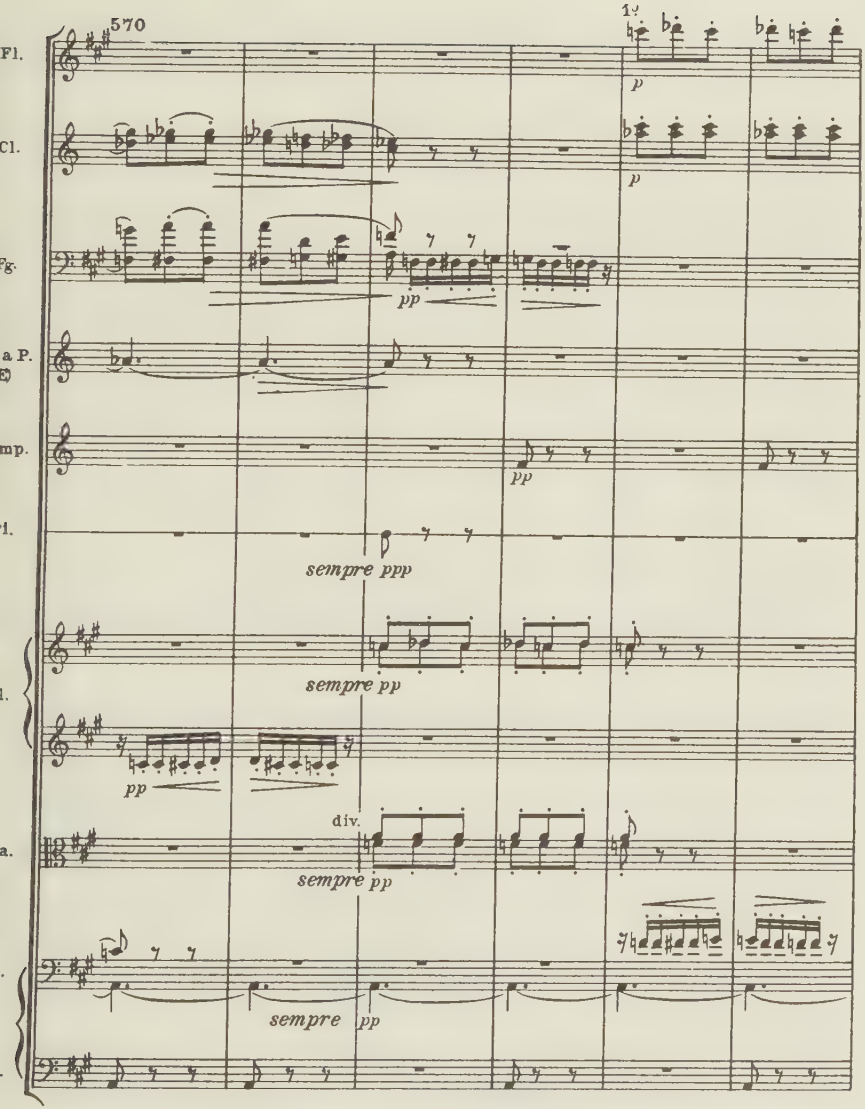

520
a 2
Ob.
Cl.
Fg.
Cor.
Cor. a P.
Timp.
Vl.
Vla.
Vc.
Cb.
cresc.
mf
molto cresc.
molto

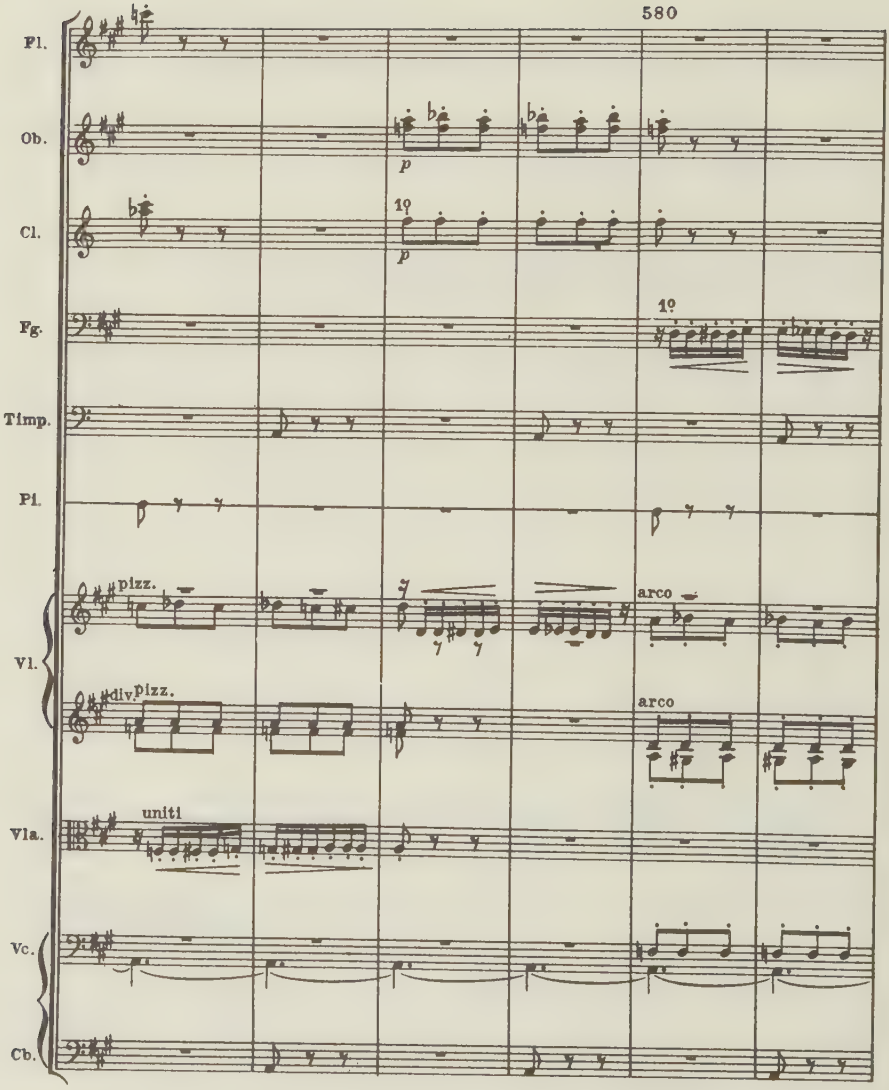
rall.
a 2
sempre ff
sempre cresc.
f cresc.

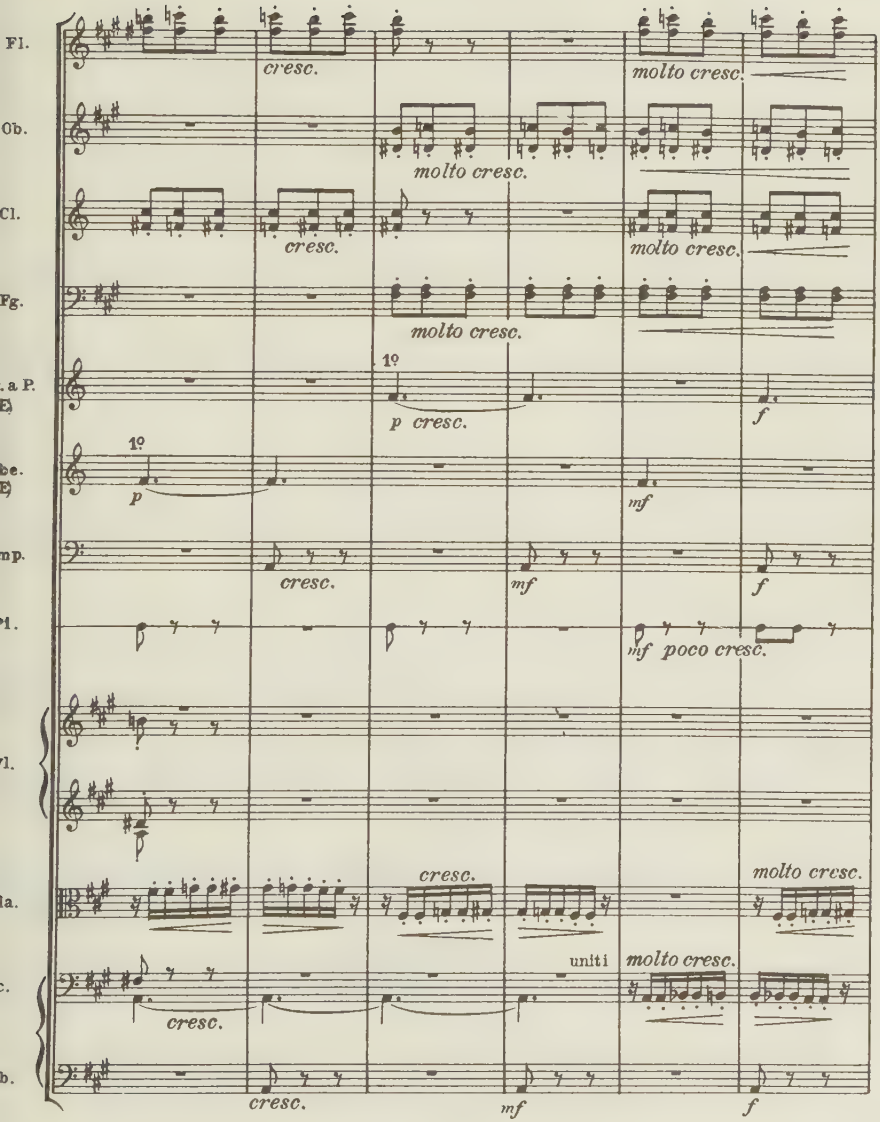

Tempo del inizio (♩=69)
540
Fl.
molto dim.
1º dolce espress.
Ob.
molto dim.
1º dolce espress.
p
Cl.
molto dim.
Fg.
molto dim. ppp
1º
dolce
p
Cor. (E)
molto dim. ppp
Cor. a P.
molto dim. ppp
Tbe. (E)
molto dim.
Timp.
f cresc.
ff
molto dim. ppp
con sordini
div.
1º
dolce espress.
Vl.
dim.
ppp
div.
dim.
ppp
p espress.
Vla.
dim.
ppp
ppp sost.
con sord.
1º
p espress.
poco sf
Vc.
div.
dim.
ppp
uniti
ppp sost.
p espress.
Cb.
div.
ppp

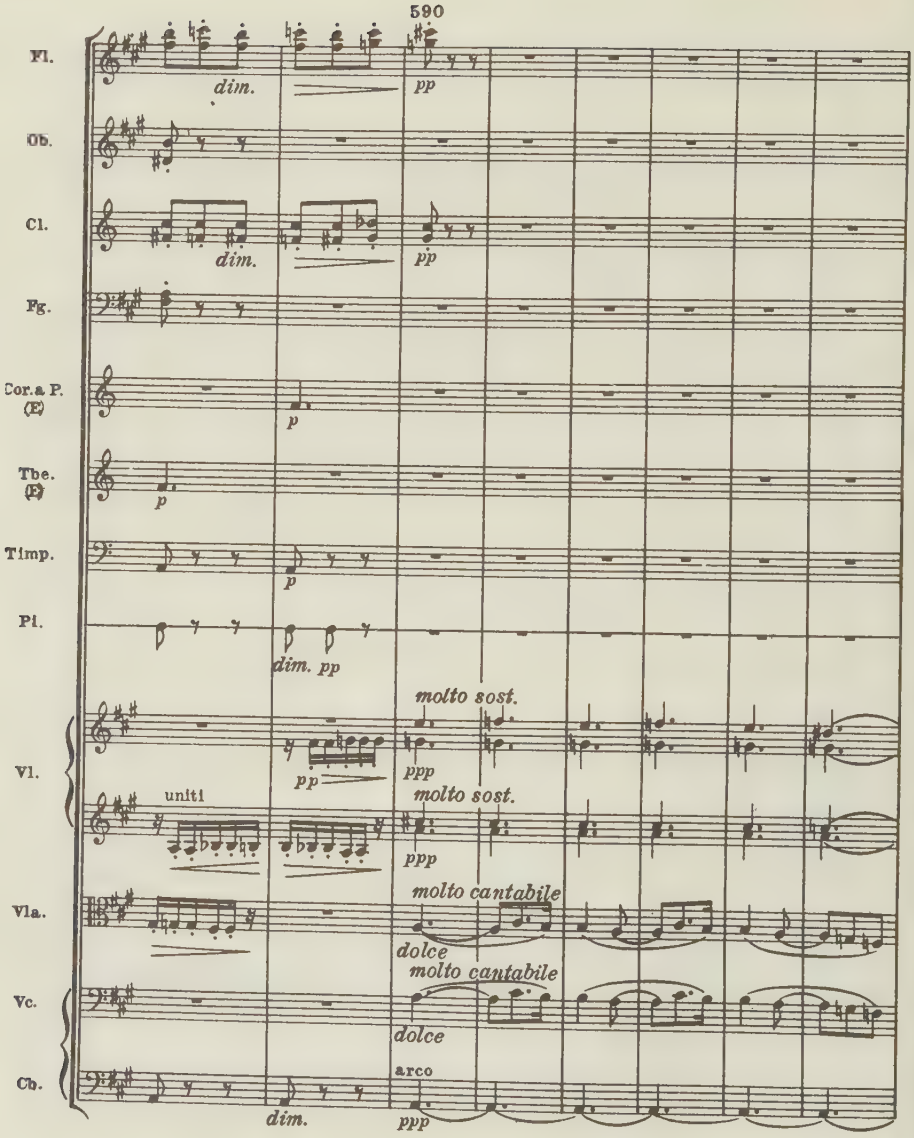

550
a 2
espress.
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
p
espress.
pp
(1º)
con sordini
con sordini(2º)
div.
pizz.
arco
560
1º
uniti
sf

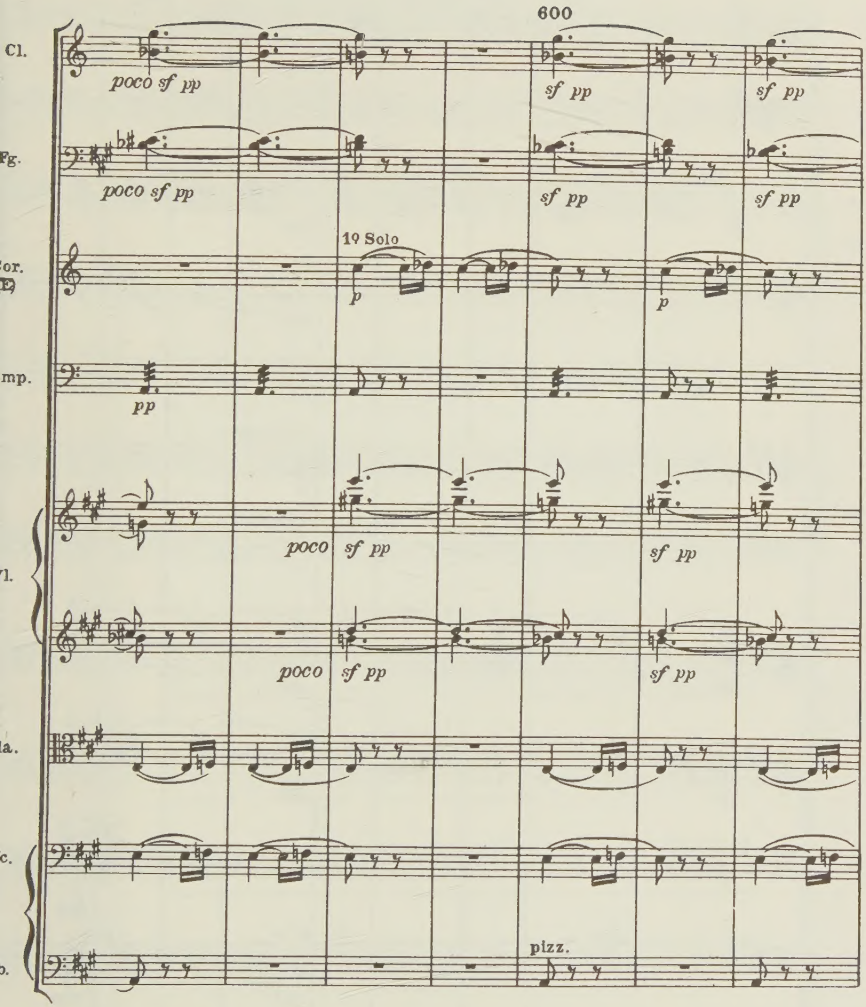
Fl.
Ob.
1º
p espress.
Cl.
pp
poco sf
Fg.
pp
poco sf
Cor.a P. (E)
1º
pp
poco sf
Vl.
rinf.
rinf.
Vla.
rinf.
pp
espress.
poco sf
Vc.
rinf.
div.
sf
Cb.
rinf.
pizz.

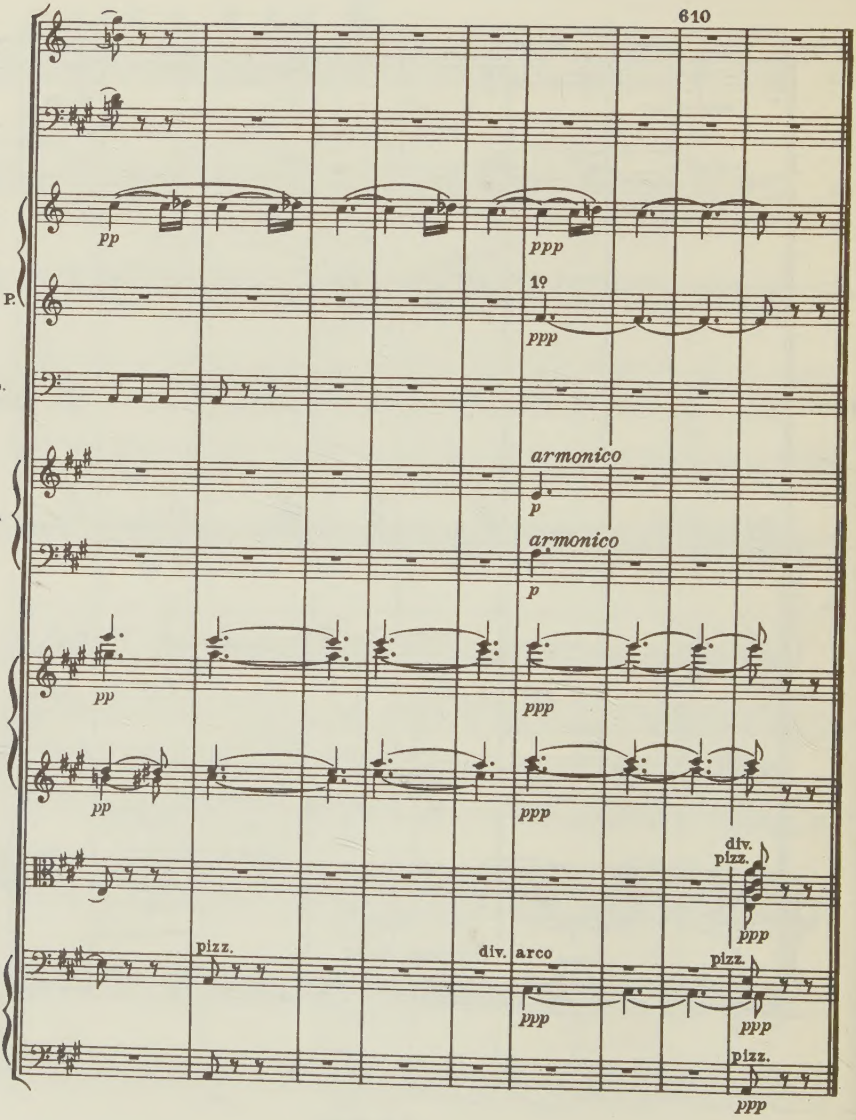

570
Fl.
Cl.
Fg.
a P.
mp.
l.
l.
a.
p
p
pp
pp
sempre ppp
sempre pp
pp
div.
sempre pp
sempre pp


580
Fl.
Ob.
Cl.
Fg.
Timp.
Pl.
Vl.
Vla.
Vc.
Cb.
p
1º
pizz.
div.
arco
uniti


Fl.
cresc.
molto cresc.
Ob.
molto cresc.
Cl.
cresc.
molto cresc.
Fg.
molto cresc.
1º
. a P.
E)
p cresc.
f
1º
be.
E)
p
mf
np.
cresc.
mf
f
1.
mf poco cresc.
1.
cresc.
molto cresc.
la.
uniti
molto cresc.
c.
cresc.
b.
cresc.
mf
f


590
Fl.
dim.
pp
Ob.
Cl.
dim.
pp
Fg.
Cor.a P. (E)
p
Tbe. (F)
p
Timp.
p
Pf.
dim. pp
molto sost.
Vl.
pp
ppp
uniti
molto sost.
ppp
molto cantabile
Vla.
dolce
molto cantabile
Vc.
dolce
arco
Cb.
dim.
ppp


600
Cl.
poco sf pp
sf pp
sf pp
Fg.
poco sf pp
sf pp
sf pp
1º Solo
p
p
pp
poco sf pp
sf pp
poco sf pp
sf pp
pizz.


610
Cl.
Fg.
Cor.
(E)
Cor. a P.
Timp.
Arpa.
Vl.
Vla.
Vc.
Cb.
pp
ppp
19
armonico
p
pizz.
div.
arco

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Franck, C esar, 1822-1890.

Les Eolides

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